

GUIDE
ES • TV • THEATER • RESTAURANTS

Getting to Know Roy Scheider, by Pete Hamill
Kramer: Israel and the Arabs – The Next Round

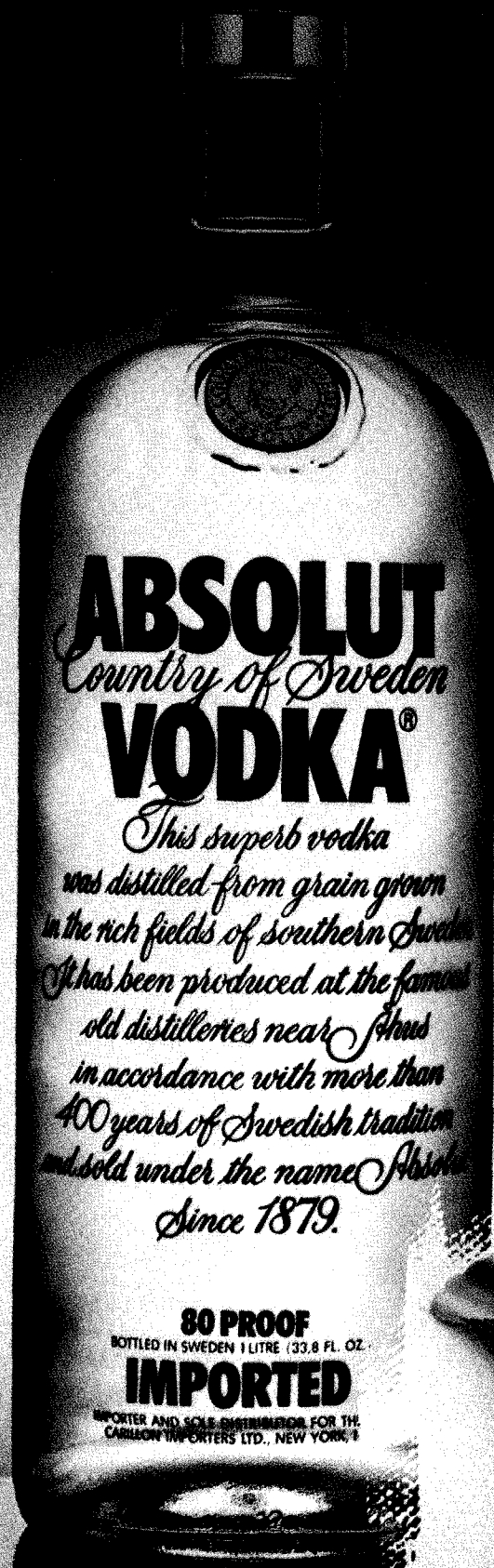
NEW YORK

Summer Entertaining

Cool and Elegant



By Barbara Costikyan

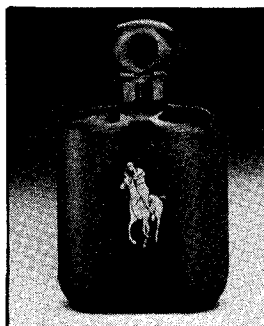
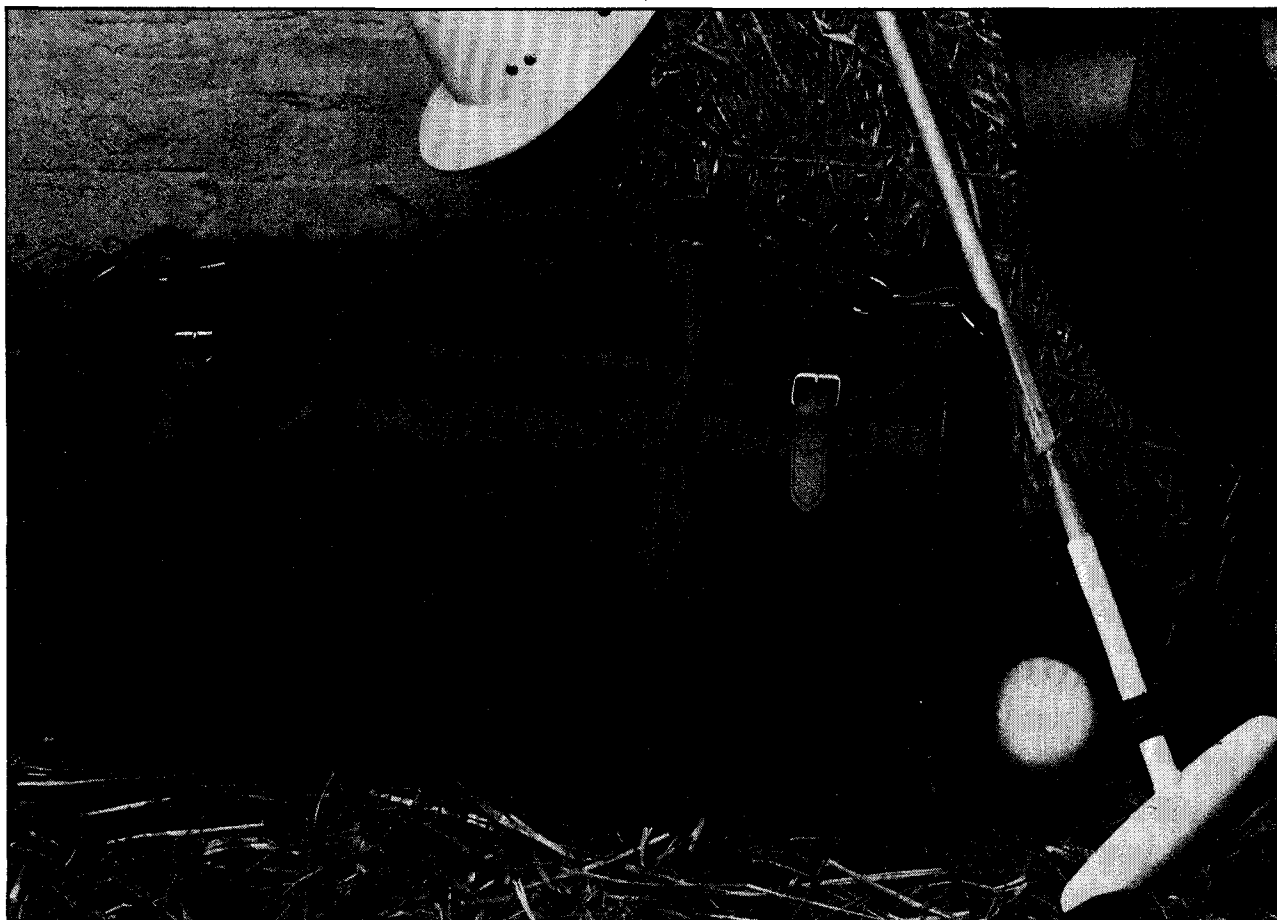


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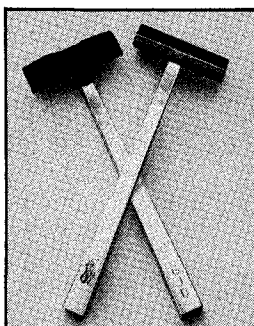
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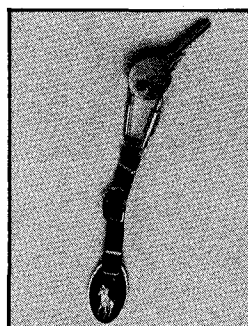
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Israel and the Arabs— It's Going to Get Worse

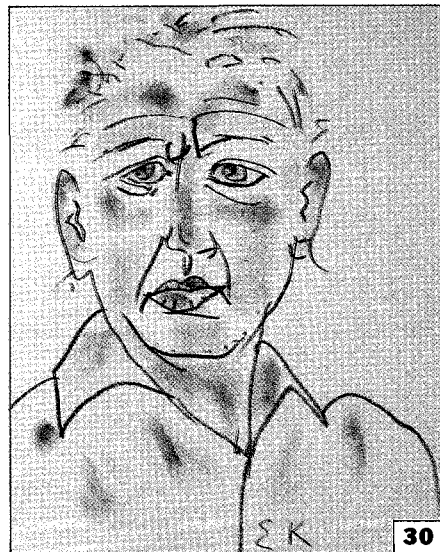
By Michael Kramer

Despite George Shultz's shuttle diplomacy, prospects for a comprehensive peace in the Middle East remain fragile, and the reasons are coming clear. As Middle East expert Daniel Pipes argues, most Arab regimes don't want peace with Israel; their continued, independent survival—in the face of Pan-Arabic calls for a supra-state—depends on having an "evil" Israel to kick around. In this equation, Syria's President Assad is key to a Middle East solution—and Assad may be preparing for war instead of talk.

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To promote its cosmetics, Charles of the Ritz gave 75 painters special makeup kits and asked them to render their self-images. The results—sixteen of which appear here—will be auctioned for the benefit of Save the Children.



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Recognizing Roy Scheider

By Pete Hamill

At 47, Roy Scheider is one of the most successful movie actors around, and a completely urban one. "I walk down the street [in New York]," he says, "and I know where I am. And I remember how I got here." He got here the hard way. Sickly as a child, from a working-class New Jersey family, Scheider scrambled for parts until, in 1971, *The French Connection* changed all that. His latest movie, *Blue Thunder*, opened last week. And on May 22, he will portray Jacobo Timerman in NBC's telecast of *Prisoner Without a Name, Cell Without a Number*.



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Food and Wine: Summer Entertaining

By Barbara Costikyan, Anna Wintour, and Alexis Bespaloff

Swordfish kabobs grilled over mesquite. Steaks that take on the fruity flavor of grapewood. A cool escabeche of chicken that can wait for the guests to get back from the beach. There's more to summer cookery than charbroiled hamburgers, and Barbara Costikyan has assembled the latest. Anna Wintour visited with three city and country hosts, and shares their style with us. And Alexis Bespaloff steers us to wines that will blend with all the festivities and match the special foods of summer.

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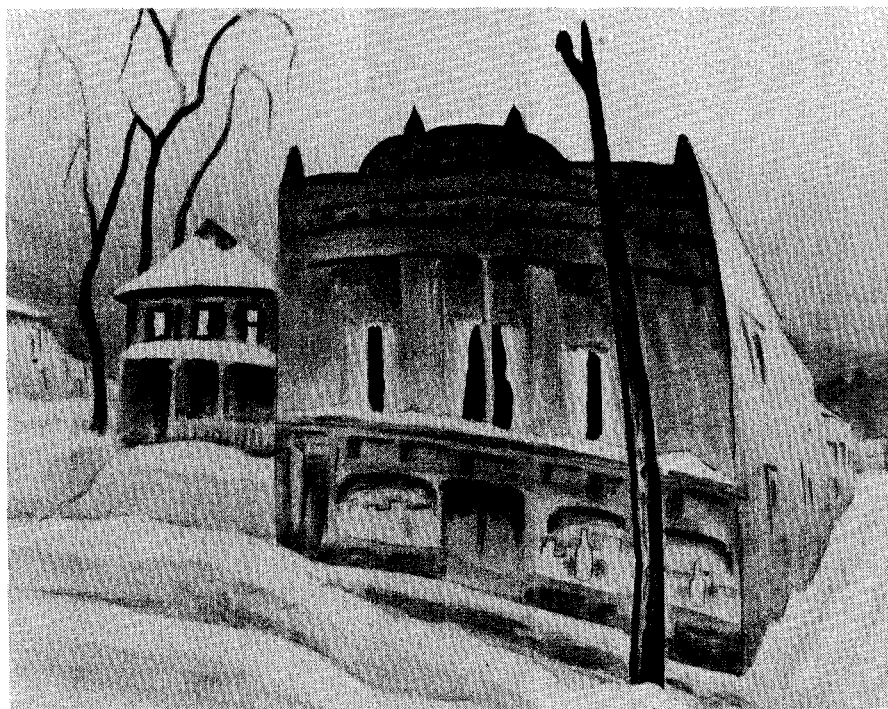


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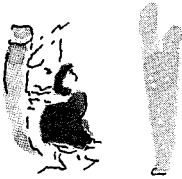
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LETTERS

Rich and Famous

ELAINE'S IS A SORT OF SCHWAB'S DRUG-store to me, and I've wasted many hours there at the bar, waiting for a publisher to discover me ["If You've Been Afraid to Go to Elaine's These Past 20 Years, Here's What You Missed," May 2]. Failing that, I would have settled for catching Mia Farrow on the rebound. Mostly I settled for another beer.

Julius Zomper
The Bronx

SHAME ON YOU, *New York* MAGAZINE, for being used to promote Elaine's. The front cover of your magazine reminded me of a highway billboard. Obviously the "pilot fish" banded together to rescue this less than first-rate restaurant in these hard times. I have eaten there twice—both were disappointing experiences. How long did Elaine expect people to take the abuse of waiting so long and paying such prices for a medi-

Letters for this department should be addressed to Letters to the Editor, New York Magazine, 755 Second Avenue, New York, N.Y. 10017.

ocre cuisine? If she needs new patrons to replace those that have gone, let her advertise and pay for it.

Louis Paulos
Evanston, Ill.

I CAME AWAY LOVING ELAINE, BUT A. E. Hotchner gave me the creeps. Everyone else who contributed to this section wrote stuff that seemed warm and natural. Hotchner, though, seemed to be trying to rewrite Hemingway. Was his use of the expression "pilot fish" a half-dozen times deliberate? This was just supposed to be an article about a restaurant, not a *Moveable Feast*.

Ronni Warren Ashcroft
Manhattan

IT IS FITTING THAT A GROUP OF SUCH mediocre writers have been drawn for so many years to a mediocre restaurant run by a mediocre woman like Elaine Kaufman. Gertrude Stein she ain't. Who are these guys anyway? No wonder Woody Allen doesn't speak to them.

Michelle Olore
Manhattan

For Richer, for Poorer

I WOULD LIKE EVERYONE TO KNOW THAT there is only one person whom Sergeant Jack Maple ["The Cop Who Loved the Oak Bar," by Michael Daly, April 11] treats better than Sergeant Jack Maple, and that someone is his wife. Although he is a rascal, he is my little rascal.

Karen Maple
Queens

The A.B.C.'s of Scholarships

AS A RESULT OF YOUR EXCELLENT ARTICLE about Wadleigh Junior High School's A.B.C. Program and its leader, Edouard E. Plummer ["Cityside: On the Fast Track in Harlem," by Janice C. Simpson, March 21], Mr. Plummer has been the recipient of numerous checks for Wadleigh's scholarship fund, including one for \$5,000. In addition, a Sutton Place couple have decided to sponsor a Wadleigh A.B.C. student at Andover by establishing a fund in memory of their late daughter, who graduated from Andover.

Ivory Wallace
Manhattan

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THE ROAD TO SUCCESS MUST BE PAVED with testosterone. Edouard E. Plummer worries about bright black kids, but "especially the boys." Then he picks thirteen boys and only six girls for his program. Then he lets all the girls except one drop out. This is progress?

Marie Shear
Brooklyn

Salute to New York

YOUR FIFTEENTH-ANNIVERSARY ISSUE [April 18] was an emotional experience for me. I was born in Greenwich Village and lived most of my working life there as a Broadway gypsy, an artist, a ballet dancer at Radio City Music Hall, and even as a fashion model for *Vogue* and *Harper's Bazaar* somewhere back in time. I came out here in 1967 to start an opera house. New York gave me the inspiration and tools to create it. I hope someday to return and see the Metropolitan, the Frick Collection, and browse through Washington Square in the spring, but until that time, *New York Magazine* fills my needs beautifully.

Marta Becket
Death Valley Junction, Calif.

HAVING BEEN A DEVOTED ADMIRER OF *New York Magazine's* "Competition" since 1968 (when I was five years old), I am puzzled at your statement that Mary

Ann Madden did not join your staff until 1971, the year her first book, a collection of "Competition" results, appeared. My own first entry did not appear until 1976, but it made me extremely happy.

Gregory (20) Greenberg
Manhattan

JENNIFER ALLEN'S ARTICLE IN YOUR anniversary issue, "Harlem on My Mind," was truly the Harlem of her mind alone. The ruling element constantly strives to portray only the "deprivation" of blacks in what is unofficially the "black capital of the world." An article such as this was unnecessary: It paints a bleak, unhealthy picture of the struggles of blacks. This is the old one-sided view of Harlem that everybody knows. Harlem consists of a variety of people of all socioeconomic levels—Strivers' Row, Lenox Terrace, and Riverside Drive all house middle- and upper-class families. A discussion of the diversification of Harlem would have made far better reading.

Kassandra Grimes
The Bronx

NOT A KIND WORD FROM A SINGLE reader for Sharon Green, of Harlem? Okay, I liked her (and, yes, I'm white, Jewish, and middle-class). I kept thinking what a damned shame it is that a

wealthy society such as ours can't see to it that her modest dream is realized. A safe, decent place to live and secretarial training—is that so much to ask? One reader, Mr. Hill ["Letters," May 9], says she's a "drain on society" because she doesn't handle money the way his father did. Who does? Another reader resents the fact that Ms. Green keeps three dogs. Well, I wasn't crazy about the way she kept them, but considering that thousands of people think nothing of turning pets out to die, I'm glad she took them in at all, and I'm glad she has them for the safety of her family. Now, my idea of a "drain on society" is what goes on at Le Cirque.

Sally Levy
Manhattan

I FOUND MARIE BRENNER'S anniversary article, "A Night at the Opera," fresh and amusing. However, I must address one inaccuracy. While I admire Teresa Stratas greatly as an artist, my wish was not "to do everything exactly as Stratas did it." With just two days to rehearse after learning that I was to perform, my strong desire was to portray as faithfully as possible the Mimi Franco Zeffirelli wished our audience to see.

Linda Zoghby
Mobile, Ala.

Whisky mixed company.



Scotch and Lemon-Lime



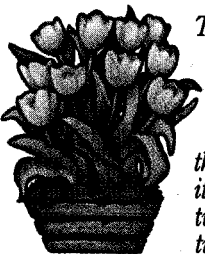
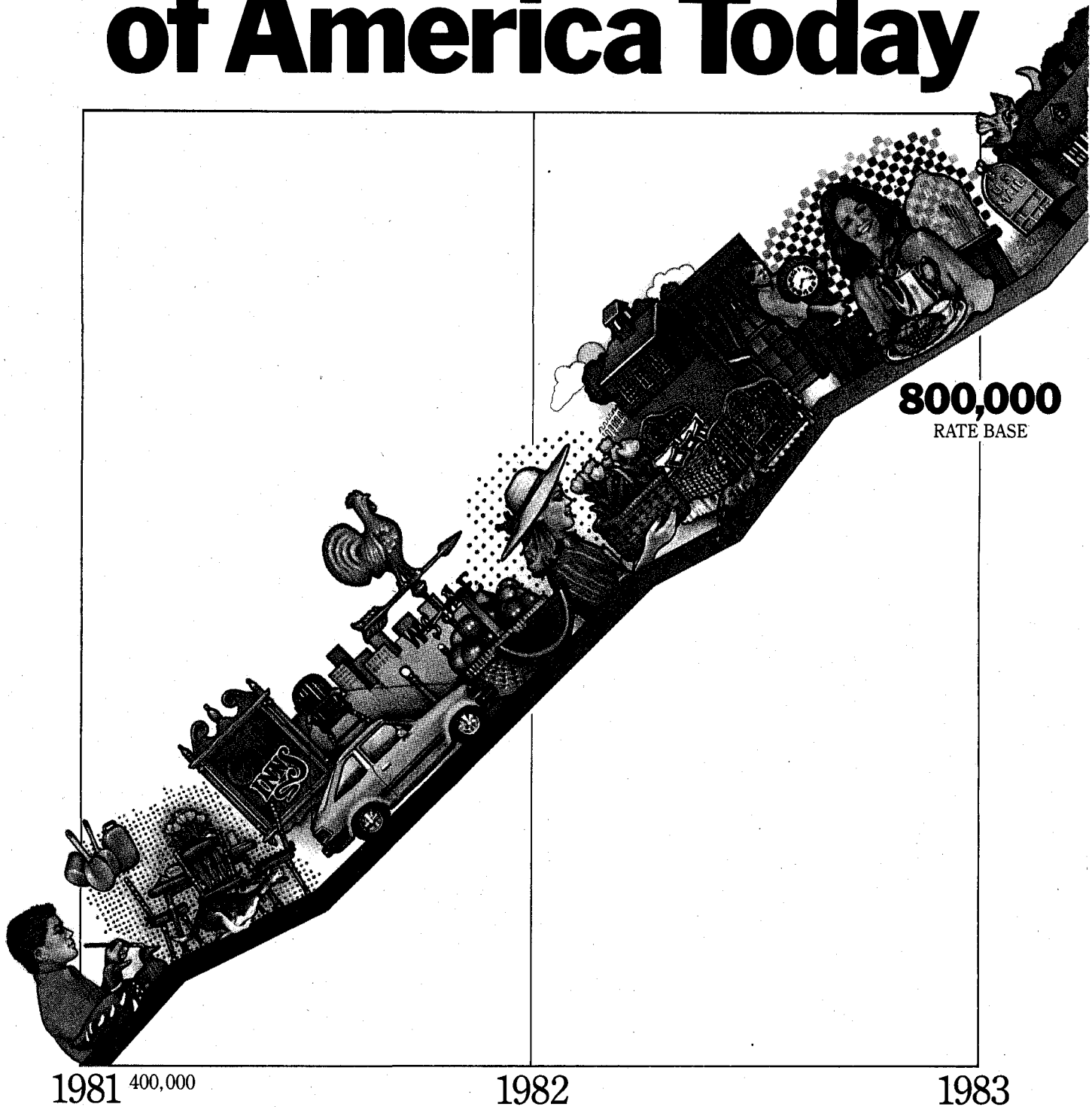
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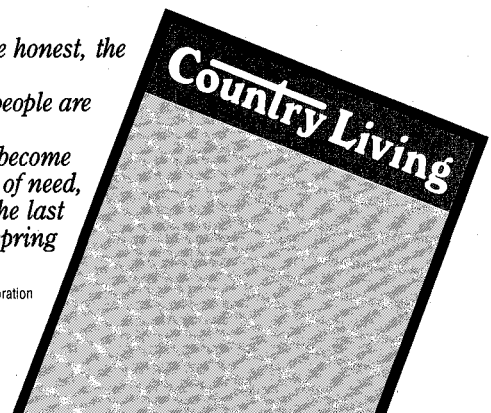


Today in America the pursuit of happiness is searching out the real, the honest, the homebaked and the handmade.

From SoHo to Skaneateles, from the East Side to the Southwest, people are looking for ways to enjoy the natural charm of our country.

These are enthusiastic, involved people and Country Living has become their trusted guide to this active life. When a magazine fulfills this kind of need, it grows fast. Little wonder our circulation has more than doubled in the last two years. With the July issue, our rate base passes 800,000. Like spring tulips, Country Living is an idea that is hard to resist.

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INTELLIGENCER

Reagan Aides Fête a Washington Lobbyist

SEVEN TOP PRESIDENTIAL aides and Cabinet members are getting together with corporate and industry-group leaders to throw a big party—for a new Washington lobbyist.

The May 24 bash will honor Wayne Valis, a former Reagan assistant whose initial clients include the American Stock Exchange. Among the event's co-chairmen are presidential advisers Ed Meese and James Baker; Cabinet members Malcolm Baldrige, Elizabeth

Dole, Samuel Pierce Jr., and Margaret Heckler; and United States Information Agency chief Charles Wick.

These luminaries were enlisted by an "organizing committee," which is picking up much of the tab. It is composed of representatives of, among others, the P.R. firm Hill and Knowlton, where Valis has office space; Procter & Gamble; and an engineering-industry association with Bechtel as a member. A Valis assistant confided that "Hill and



Valis: "A poor boy."

Knowlton is very encouraged about having Wayne here. The allegiance he has

from the business community is almost uncanny. They're crawling all over him, because . . . he has very good access to the White House."

A leading Republican complained that "the White House shouldn't be wrapping its cloak around a guy who hustles for clients." But Valis denied that he views the affair as a boost to his lobbying career. "I'm a poor boy just trying to make a living in the big city," he explained.

Hoover's Rosenberg Memo Surfaces

AS PLEAS FOR CLEMENCY for convicted spies Ethel and Julius Rosenberg poured into the White House before their 1953 execution, J. Edgar Hoover

censored before it was released, but accompanying documents suggest that Hoover refused to identify his source even after the execution and that at least



Rosenbergs: Did the memo help ensure their execution?

claimed he had evidence from a "confidential source" corroborating their guilt, according to documents obtained under the Freedom of Information Act for a forthcoming book.

The F.B.I. director sent a secret June 5, 1953, memo to President Eisenhower's attorney general, Herbert Brownell Jr., saying that the new evidence came from a source of "unimpeachable reliability," report Walter and Miriam Schneir in a new edition of their *Invitation to an Inquest*, being published next month by Pantheon.

Part of the memo was

some of the evidence wasn't new. Still, the authors deduce that the memo may have helped to dissuade Eisenhower from staying the execution.

"It's been said that Brownell assured Eisenhower there was secret evidence that wasn't usable in court at a meeting on the morning of the execution. We believe [he was referring to] Hoover's memo," Walter Schneir said. An F.B.I. spokesman said, "It is not our policy to expand on anything released under Freedom of Information."

Indian Museum May Stay in Town

THE MUSEUM OF THE AMERICAN Indian isn't leaving New York after all—or at least that's the way Mayor Koch understands it.

After he read our disclosure ("Intelligencer," January 10) that the collection was weighing offers to move to a city such as Las Vegas, his aides got to work. Now, claims the mayor's chief of staff, Diane Coffey, an "agreement in principle"

has been reached to house the collection—which needs more space—at the American Museum of Natural History.

Indian-museum officials refused to comment on the mayor's explanation. The natural-history museum's director, Thomas D. Nicholson, said the mayor has "encouraged" an accord, but denied that it has been clinched.

Schnabel Choice at Sotheby's

ARTISTS USUALLY HATE TO see investors cash in on their works, so why is Julian Schnabel letting Sotheby's auction his *Notre Dame*, which he'd always kept himself, this week? To get another work back.

An art-world insider says Sotheby's originally indicated that the Schnabel for sale would be *The Patients and the Doctors*, his first painting made with dishes, owned by dealer Annina Nosei, but then "they said they'd made a mistake, and it would be *Notre Dame*. Only it wasn't a mistake. He wanted [*Patients*] back, so he traded *Notre Dame* for it."

Schnabel said Nosei had agreed to offer him *Patients* if she ever decided to sell.

He heard she was auctioning it, he explained, and "I said I thought we'd had this agreement, and she honored



Schnabel: Traded works.

it. . . . I don't want *Notre Dame* sold at auction," Nosei, who will get the proceeds, insisted she'd never consigned *Patients* for auction. "We did send a picture [of *Patients*] out, but it was a mistake," said a Sotheby's spokeswoman.

BY SHARON CHURCHER

Mailer Writing Screenplay of Henry Miller Work

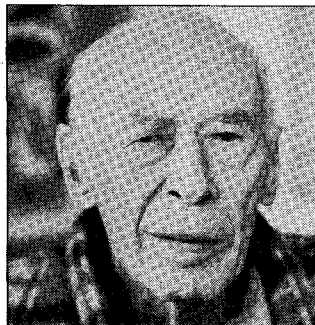
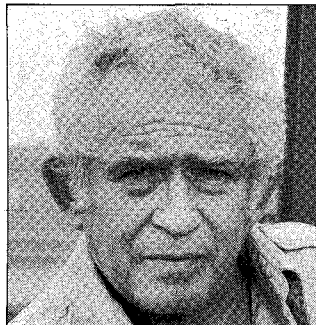
NORMAN MAILER HAS agreed to turn Henry Miller's early autobiographical novels into a screenplay

time he wrote the *Sexus*, *Plexus*, and *Nexus* trilogy (*The Rosy Crucifixion*), the late author copyrighted the

ures for rights to the novels," David Obst, one of the project's producers, said last week. "Needless to say, our negotiating position has substantially improved."

Meredith conceded that United States rights to the trilogy are in the public domain, but said he expected that the deal—which, he pointed out, came together because of his connection with both Mailer and Miller—will go through at the estate's asking price. "They're using three famous books and should pay the price, good copyright or bad copyright," he maintained.

And Mailer's fee for the movie, which is expected to be called *Sexus*? "A very high six figures," said the agent.



Mailer, Miller: No one owns American rights.

for Twentieth Century-Fox, but the studio's lawyers have learned some unexpected news about Miller's business dealings, making rights to the books unclear.

Living in France at the

books there but apparently neglected to register them in Washington. Miller's estate—which is represented by Scott Meredith, also Mailer's agent—had been asking "well in the six fig-

Why Liz Smith Column Died

THE *Daily News* KILLED LIZ Smith's Sunday, May 8, column—apparently on the grounds that good news about the New York Times is not fit to print.

Much of the spiked column was taken up by Smith's account of a "wonderfully . . . entertaining" party celebrating the publication of Harrison E. Salisbury's latest book, *A Journey for Our Times*. "Ace [Times] journalist Charlotte Curtis" was host, and ex-Moscow bureau chiefs Clifton Daniel and Max Frankel were there, too, Smith wrote.

A *News* source said that the paper's arts-and-entertainment editor, Loren Craft, phoned Smith's office on May 6 to tell her the column would be killed unless she cut the party item to "a few" lines. Smith refused, said the source: "She was flabbergasted. Usually they don't let her write anything bad about the Times—they're terrified of antagonizing them. This time it was too much that was nice."

The *News* simply informed its readers that her column would "be back tomorrow." The columnist declined to comment; Craft referred us to *News* editor James Wieghart, who didn't return our calls.

Debate Over U.S. Attorney's Handling of O.P.M. Info

THE U.S. ATTORNEY'S OFFICE in Manhattan withheld a vital clue to the whereabouts of money connected with the \$225-million O.P.M. Leasing Services fraud, the company's reorganization trustee is charging.

James Hassett, who has been trying to marshal the computer-leasing firm's assets following the disclosure that it was built on swindled money, says O.P.M. founder Myron Goodman purchased \$250,000 in treasury bills in 1981—after he had declared

personal bankruptcy and become a suspect in the O.P.M. scam. The U.S. attorney's office learned about this, but Hassett, in his 600-page report on the case, says he wasn't notified.

"If we had been alerted, we could have gone to court and attempted to freeze Goodman's accounts," Hassett told *New York*. He said he finally heard about the bills from other sources after Goodman had redeemed them and "spent the money."

A lawyer for Goodman, who has since pleaded guilty to fraud and been sentenced to twelve years in prison, refused to comment. U.S. Attorney John S. Martin Jr., whose office has been under fire for its handling of other cases, said he kept mum because Goodman was being probed by a grand jury at the time. "The confidentiality of criminal investigation makes it inappropriate to share information with a private party engaged in a civil [case]," he said.

Did the Puck Building Overspend?

RIGHT AFTER THE LAVISH April ball that marked the opening of the restored Puck Building, the owners of the SoHo landmark are said to have made an agreement with the bank that lent \$5 million toward the \$8-million effort.

"The way we hear it, it was decided they should cut back," one source close to the project said. "They'd had champagne and 2,000 people at the ball and three P.R. firms working for them—and all three firms got word they were let go. Having three in the first place was screwy."

The building's executive

director, Jocelyn Carlson, told *New York* the P.R. firms had been let go simply be-

cause they'd done their jobs so well they were no longer needed. Then one of the

building's owners, Peter Gee, came on the line. Denying he was under any strictures from the bank—"Look, [it] will give us another \$1 million if we need it"—he said the firms were dismissed because "they weren't doing anything, none of them. They didn't realize the greatness of the building."

Yet less than 24 hours after this telephone conversation, one of the three firms, Ray Josephs-David E. Levy, was called by Gee and rehired. "Peter Gee is a pure visionary," David Levy, a partner in the firm, commented.



Landmark: Three P.R. firms dismissed, one rehired.

**“...a solid, proven product
that delivers consistently.”**

June Wohlhorn
Vice President
Media,
Homer & Durham
Advertising, Ltd.

“It seems no matter what I do against a professional/managerial target, Business Week comes up.

“But of course the numbers alone won’t do it. Putting together the best media plan is a function of the right strategic mix of creative, marketing, and media. And that mix really comes together with Business Week.

“We’ve run in practically every edition — North America, International, Industrial, the regionals and the metros. . . . Just as creative has to ‘pow’ them, it’s my job to come up with the media plan to ‘pow’ them too. I can do that with Business Week.

“It has the right environment and the right audience — top executive, upscale, and influential.

“I work on my clients’ behalf. With Business Week, I know I’m getting a solid, proven product that delivers consistently. I’m a great believer in it.”

Media executives view Business Week as a leading force in the business world, providing a major source of valuable information to influential management — in the editorial pages and in the advertising pages.

It’s advertising that gets response. And that’s why media experts think first of Business Week.



BusinessWeek

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The Bottom Line/Jack Egan

HIGH TECH, HIGH STAKES

Waving the Caution Flag

INVESTORS IN HIGH TECHNOLOGY MAY soon be in for a case of high anxiety. Many analysts are looking for an overall correction in the stock market of between 5 and 10 percent. But given their outsize advances over the last year, technology stocks could get hit much harder in a decline.

While the Dow Jones industrial average is up about 60 percent from last August, a number of technology issues have doubled, tripled, or quadrupled in price. Convergent Technologies, a specialized-computer manufacturer and one of 1982's top new issues, has gone from a low last year of \$7.13 a share to a recent high of \$34.88, a gain of nearly 400 percent. And Digital Switch, a producer of large-scale telephone-switching systems, hit \$142.50 a share last week, up from a 1982 low of \$9.25 a share. That's a 1,440 percent price increase.

Given these kinds of sizzling advances, many investors continue to buy individual technology stocks or shares in one of the many mutual funds specializing in this area. But now may be the time to sell. That's the advice in the current issue of the *California Technology Stock Letter*, which is warning that "there is a lot of risk in most technology stocks and it is a time to be cautious."

J. Michael Murphy and James D. McCamant, the authors and publishers of this San Francisco-based publication, were in New York last week, after having

recently attended the eleventh annual Hambrecht & Quist technology conference. The firm is one of the country's leading underwriters of new issues, and its three-and-a-half-day conference is the premier investor showcase for technology enterprises—120 of which made presentations. "Their combined impact seemed truly revolutionary, increasing our conviction that technology stocks are clearly the most exciting investment area for the next few years," Murphy and McCamant note.

But that long-term outlook is tempered by what they see as an overheated market fed by too much enthusiasm for technology stocks on the part of the investment professionals. Murphy and McCamant are making no outright buy recommendations at current prices. The most recent newsletter suggests a handful of companies, but their shares have all risen above the recommended purchase price. The pair is urging subscribers to purchase Phone-Mate (recent price, \$12.50) at below \$12; NCA (\$15) at under \$14; Tymshare (\$23.63) if it falls below \$20; and Pizza Time Theatre (\$23.50) if it goes below \$19 a share. The disparity between the current price and the recommended purchase price for these shares indicates how fast technology stocks have continued to move. However, the analysts are convinced that an investor is better off waiting for share prices to drop until they again represent good value.

Two well-known stocks—Apple Com-

puter (\$54.75) and Rolm Corporation (\$58.75)—that the newsletter once included in its model portfolio are now a "sell" because of their high prices: Murphy and McCamant told readers to purchase Apple as a "special buy" when it was under \$14 a share last August, and told them to sell it when it hit \$40. Rolm, a telecommunications company, was recommended if below \$28 a share.

Murphy was once a securities analyst at American Express investment management, and McCamant has served as a consultant to many high-tech firms. When picking stocks, the two are relatively conservative. In evaluating high-technology companies, they look for management that "runs an organization in a wealth-building way" and has a superior product to sell, says Murphy. Most important, the stock has to be priced right. While the newsletter follows about 180 companies—each a highly complex business—it tries to isolate in a brief and accessible way the factors that make an investment attractive.

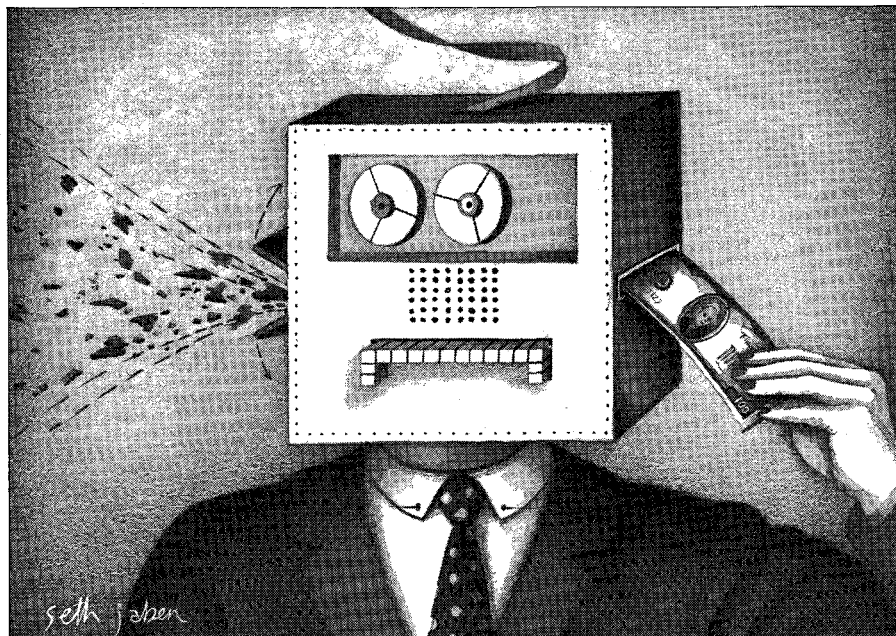
"The things that are really significant are not that complicated, and the complicated things aren't really that significant," says McCamant.

By focusing only on companies west of Denver, the two are able to visit the officers of a number of companies. Their proximity to Silicon Valley, south of San Francisco, "makes it easier to pick up rumors about management and products," says Murphy. "It's a pretty cohesive community out there. We're also plugged into a lot of venture-capital operations, so we can be there when a company goes public."

The newsletter's model portfolio, which is included in each issue, is up 95.6 percent from January 29, 1982 (when the first issue was printed), to May 6, the date of the latest newsletter. For this year, the portfolio is up 21.7 percent.

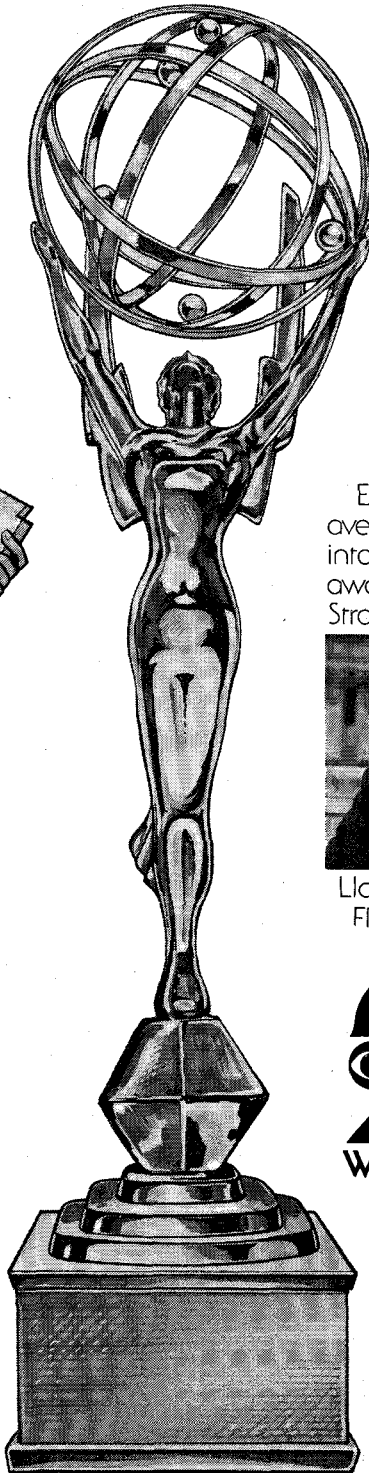
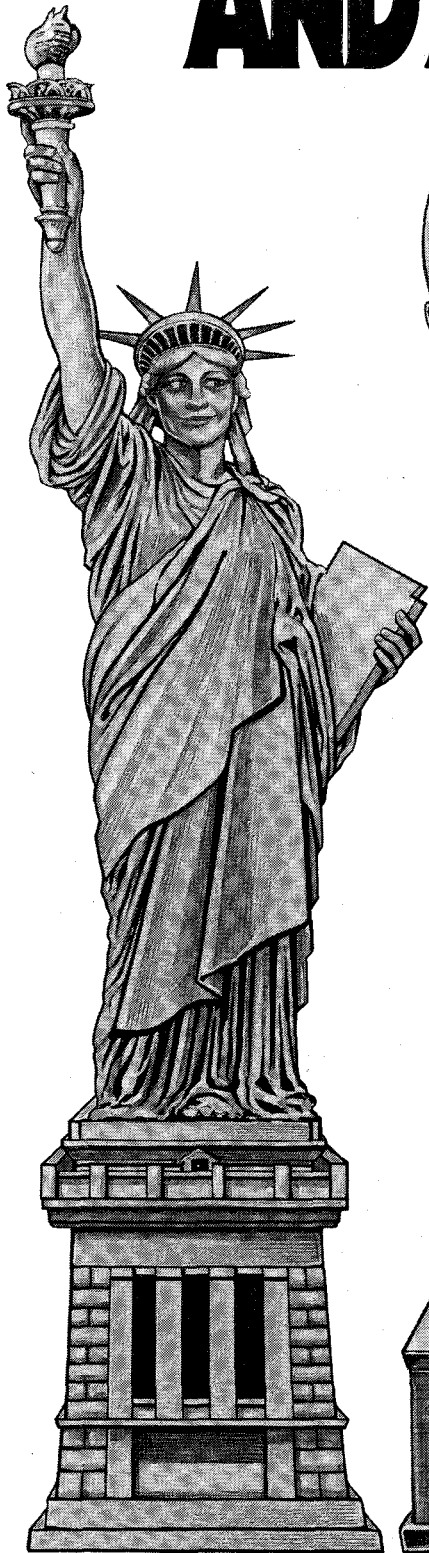
Currently, it contains eleven stocks: Cetus, CCT Corporation, Diagnostic Data, Genentech, Informatics, NCA, Pizza Time Theatre, Storage Technology, Tandem, Tymshare, and Wavetek.

Murphy and McCamant's caution about technology stocks isn't shared by many investors who are still getting on the bandwagon. Alliance Technology Fund, one of the field's most successful, is raising \$150 million this week through Merrill Lynch, Paine Webber, and a number of other brokerage firms. The offering, which has a sales charge, or "load," of up to 8.5 percent, is expected



Overheating: Some experts warn that high-tech stocks have climbed too high too fast.

WE WON THE HEARTS OF NEW YORKERS. AND AN EMMY.



Every week we lead you up the avenues and down the side streets, into the hot spots and the hide-aways to the glitter and beyond. Straight to the heart of New York.



Lloyd Kramer Adrienne Meltzer
FRIDAY AND SATURDAY 7:30 PM

2 *On The Town*
WCBS-TV

After the day's hassle and hustle, try a soothing change of pace.

John Jameson
Imported Irish Whiskey



by brokers to be a quick sellout, and will quadruple the size of the fund from its current \$50 million in assets.

As of last March 31, shares in the fund were up 112 percent over the previous twelve months. Since the beginning of this year, the fund is up 56 percent. Digital Switch, the fund's largest holding, was purchased at an average price of \$38 a share. The second-biggest holding is Convergent Technologies, followed by Comdisco, another computer firm. That gives the fund quite a record in picking the big winners.

Although Digital Switch is its largest holding, the stock represents only 3.5 percent of the fund's total assets. "We recognize it's a high-risk business environment and also a big market-risk environment we're operating in," says Jon Fossel, senior vice-president for marketing of Alliance Capital, which manages the fund. "One of the things that is a little different in our approach is that we try to look at the very early stage of a technology company—just beyond the venture-capital stage," he says. Clearly, the fund's managers are not scared off by the highfliers. The test of their strategy will come when and if there is a shakeout of the technology sector.

The authors of the *California Technology Stock Letter* are more concerned about the excessive valuations the market is placing on many high-tech stocks. In a few cases, such as Convergent Technologies, the market value of the stock is ten times the company's annual sales—a staggering figure.

"Who wants to make an investment where the best you can expect is that you won't lose any money, provided that everything goes right?" asks Murphy.

Another issue that concerns the pair is the growing competition in many technology businesses fed by a flood of venture capital. "We're dealing with a lot of unsophisticated venture capitalists," says McCamant. "Many are not willing to go the first round for one of the oddball ideas. They want to play it safe. So what do they do? They finance another five-and-a-quarter-inch Winchester-disk-drive company." (There are now at least 53 companies that make these drives, used to store information for computers.)

Murphy and McCamant also see over-competition in semiconductors, desktop computers, word-processing equipment, telephone switchboards, and home video games. The analysts are increasingly looking for companies that aren't facing dozens of direct rivals.

The *California Technology Stock Letter* is published every other Friday. A subscription costs \$220 a year. Readers interested in more information should write to the newsletter at 155 Montgomery Street, Suite 1403, San Francisco, California 94104.

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HIS BLAZER 170, PANTS 57, SHIRT 65

MAN DOES NOT LIVE BY 3 MEALS ALONE.



What about brunch? Or late night suppers? Or those other times when you just want a snack?
Where do you go? To us.

ALFREDO 240 Central Park South 246-7050. Elegant dining featuring "La Cucina Moderna Italiana." Lunch and Dinner Monday-Friday, Sat. —dinner. A leading Italian restaurant in N.Y.

BONDINI's 62 West 9th Street 777-0670. Northern Italian cuisine elegantly served in the heart of Greenwich Village. "... the essence of Milan '83..."

CAVANAGH's 41st Street & Broadway 719-4633. In the theatre & fashion district. A New York tradition, newly renovated.

CHARLIE O's in the Market at CitiCorp Center. 53rd Street & Lexington Ave. 752-2102. Irish-American pub, hearty food & drink. And our famous Irish coffee!

DANON'S ON THE PARK Columbus Ave. at 81st Street 787-6800. Hot stuffed croissants, omelettes, salads, gorgeous sandwiches. Atrium. 'Til 4 am.

There is a downtown to 5th Avenue.
DOWNTOWN Restaurant 17th Street at Fifth Ave. 675-0850. American/Continental cuisine. Live music all the time.

FRERE JACQUES 151 West 48th Street 575-1866. French specialties, cassoulet, duck, veal & seafood. Lunch/Dinner. Pre-theatre complete dinner from 5-6:30. Discount Parking.

GEORGES REY 60 West 55th Street 245-6764. Top flight French restaurant. Specialties: Crepes Maison, Poulet Cordon Bleu.

L'ESCARGOT 47 West 55th St. 245-4266. Fine French Cuisine. Lunch & Dinner Mon-Sat, After-Theatre Dinner (light supper or full-menu.) Private Dining Available.

TOP OF THE PARK 1 Gulf & Western Plaza 333-3800. Spectacular views of the city from this superb rooftop restaurant. International Cuisine. Complete dinners from \$16.50.

What about brunch? Or late night suppers? Or those other times when you just want a snack?
Where do you go? To us.

The American Express® Card.
Don't leave home without it.™



On Madison Avenue/Bernice Kanner

WHAT MAKES AN AD WORK?



Telcom test: The spot of light shows where the viewer's eyes are focused.

Inside Market Research

PEOPLE TEND TO WATCH THE COMmercials during TV specials, sitcoms, and crime dramas. But when a documentary, variety show, music special, or newsmagazine program airs, they're apt to head for the refrigerator. Who says? Burke Marketing Services, a Cincinnati company that tracks ad campaigns, tests specific ads, interviews consumers on their use of products, and tries to gauge the effects of promotions.

Last year, more than \$65 billion was spent on advertising in America, but no one knows exactly to what effect, says Lee Weinblatt, president of Telcom Research, a Burke subsidiary that monitors the eye movements of people viewing advertising. "Estimates are that at least half of those dollars were wasted. Marketers don't want it to be their money, so they turn to research to find out how people see their sell." Adds Burke chairman Jack E. Brown, "Eight of every ten products introduced still fail, but when a company tests, it pulls the plug sooner, and less money goes down the drain."

The nation's fifth-largest marketing-research firm—A. C. Nielsen is the biggest, followed by Arbitron—Burke is closely identified with Day After Recall, its system for determining what viewers remember of a commercial they saw the night before. Burke also designs surveys

to help companies decide whether to launch new products, reformulate old ones, or even scrap ad campaigns.

The people who test advertising have been criticized by those who create it. Ad-makers complain that because certain types of ads routinely score high, marketers tend to insist on them, clipping creators' wings. They also suspect that the tests are too narrow, leave no room for answers that don't fit their questions, and fail to find out whether an ad really sells its product. "Garbage in, garbage out," sniffs one ad-agency creative director. I decided to see if their complaints were justified by spending time at Burke.

First, I subjected myself to Telcom tests for insights into how America "reads" magazine ads. Most people, it turns out, spend four to eight seconds on a full-page ad, scanning the illustration, perhaps reading the headline, and just glancing at the copy. According to the patterns my eyes followed, as traced by a piercing orange light, I am atypical. I read copy, including the subhead of a Carrier air-conditioner ad, even though I had no interest in purchasing such a unit and despite the presence of a more alluring and colorful New England Life cartoon on the facing page of the magazine. "Eighty-five percent would have gone immediately to the cartoon," said Weinblatt.

I devoted fourteen seconds to an "America's turning 7-Up" ad, but a week later I could never have remembered what I'd read. I read "We've got your sunshine" and glanced at the pair of sun worshipers but never made it to the Eastern Air Lines name. "Poorly placed," snipped Weinblatt. A Golden Lights ad showing a woman on a man's shoulders held me for six lines of copy even though I don't smoke. "The average non-smoker would glance at the headline and picture and flip the page," said Weinblatt.

One possible weakness in this research: Aren't people's responses affected by their knowing what the testing is about? The Burke people say no, but I found myself paying more attention to ads than I normally would, reading more carefully and more self-consciously.

Analysis of both Telcom and telephone-interview results is left to the experts. A phone interviewer's job is like the machine's job in Telcom studies: simply to collect data. The surveys are designed by marketers. Sometimes they take less than a week to prepare; sometimes they take months. "Say your magazine switched printers and the ink rubbed off on people. We could start dialing your subscriber list immediately to find out the impact," says Don Howell, Burke's director of national telephone research.

"We've had 2.5 million phone numbers randomly drawn," he continues. "Our researchers work from page printouts, and by the time you sit down to dial, the randomization has already taken place." If the phone goes unanswered, the researcher will try later, up to three times. "Otherwise you'd overrepresent the homebound—the elderly, families with a baby or an invalid, or the unemployed," Howell explains.

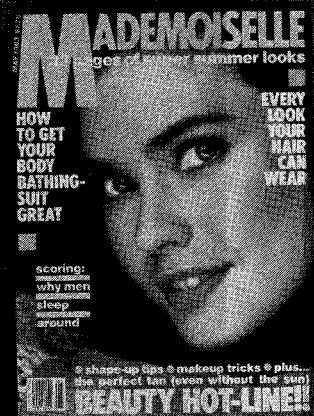
Dialing during the day is frustrating: In 62 percent of American households both men and women work. For those who don't, a Burke call is often the high point of the day. Monday night is peak dialing time, with all Burke's 117 stations busy; Tuesday night is second-best, followed by Sunday afternoon. Friday night is the worst: People tend to be tipsy or rushed. Calls are never made on Super Bowl Sunday, and if there's a flood in Mississippi, that area code is skipped.

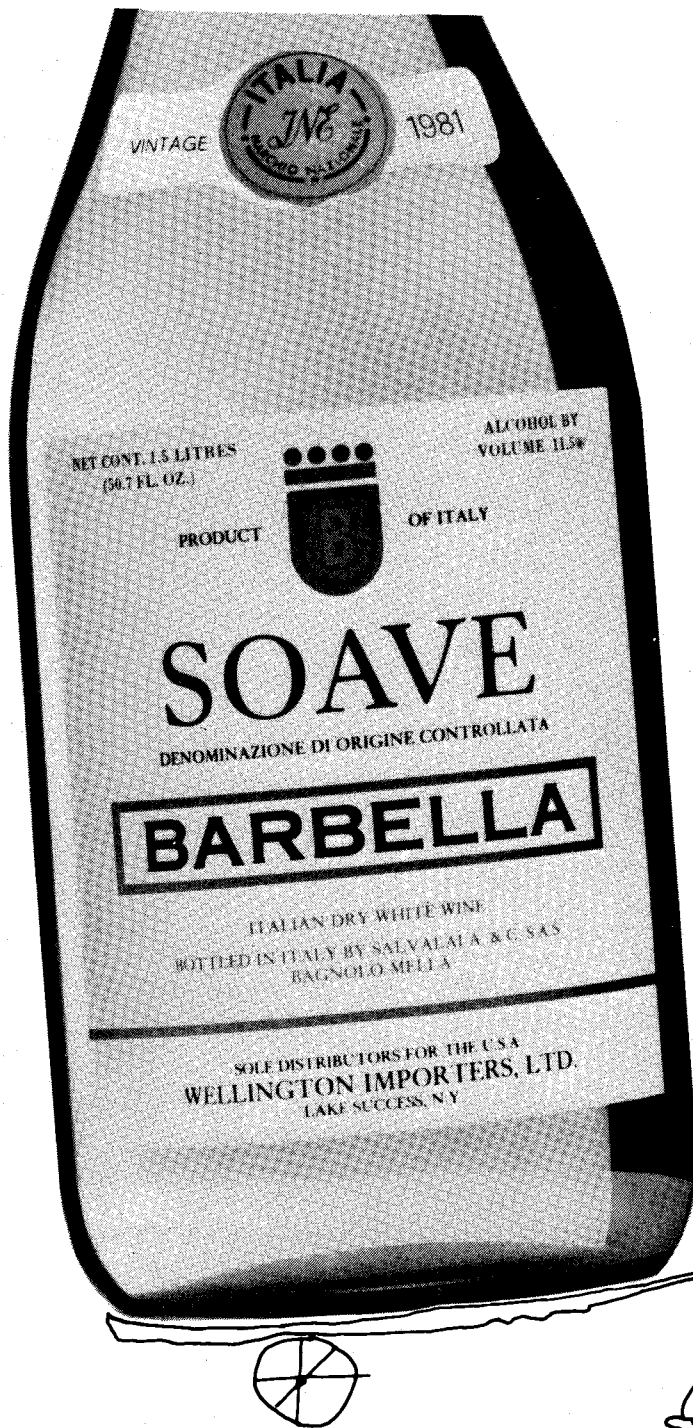
Despite the intrusion—the average interview lasts seven to twelve minutes—few of those reached protest. Typically, 7 percent refuse to participate. One told me, "I'm not interested, babe." Some

MADemoisELLE. THIS MISS IS A HIT.

Sparkle.
Mademoiselle illuminates our entertaining young reader with sparkling editorial coverage of beauty, fitness, food, fashion, and more. Editorial that's tailored to her hard working, hard playing, acquiring lifestyle.

And she responds with equal vigor to products she sees advertised. The result is higher newsstand sales and bonus circulation every month for those bright advertisers who know that when it comes to talking to this young woman, we know her tastes. **TODAY'S HIT MAGAZINE FOR SPIRITED ADVERTISERS.** Put more sparkle in your sales—put your product in Mademoiselle. **TODAY'S HIT MAGAZINE FOR YOUNG WOMEN.**





**EVERYBODY'S DRINKING
BARBELLA SOAVE.
TAKE HOME A
MAGNUM OF IT.
BARBELLA SOAVE
Imported from Italy**

WELLINGTON IMPORTERS, LTD., LAKE SUCCESS, N.Y.

evade the issue by insisting that they never use the type of product in question. And wives often suspect the motives of women asking to speak to their husbands about TV-viewing habits. "Talk to me," they say. "I know all his habits."

And though the interviews sound robotized and repetitious, only 5 to 8 percent of those being interviewed get impatient. Fewer than 1 percent get furious enough to hang up. "It's remarkable how helpful people are," notes Howell. "Some lug twenty-pound boxes of the product to the phone to read back number codes." (Could this be motivated by a wish to appear in commercials or receive free samples?) One helped from the next world. A Burke researcher had sent two cake mixes to a woman who subsequently died. Her husband said she had wanted Burke to know she liked the "A" mix better. Unfortunately, the results couldn't be used: She hadn't indicated why she'd picked that mix.

Job manager Dianne Mounts condensed a four-day training course into an hour for me. "When you ask a question about shampoo, always add 'to wash your hair,'" she advised. A lot of people use shampoo for bubble bath. "Clarify by repeating the question. Or create a new question from the general-help card." She thrust one at me, a list of directions and advice to keep in front of me while making calls.

"The main requisite is a conversational tone," added group manager Denise Casey. What to do if the respondent gets peeved at seeming repetition? "Say you're just checking. Don't be shy about asking questions twice. That shows that you really want to know. Don't thank people for their time—they'll be less willing to volunteer it later. And for heaven's sake, don't lead the witness."

I listened in as Mounts went to work. The first five calls were to out-of-service numbers, and the next two went unanswered. On the eighth try, a man was reached who didn't want to get involved. The ninth call hit pay dirt. Mounts introduced herself, asked to speak to the lady of the house, and plunged into her spiel. "Is dishwashing liquid used in your home or not? ... In just the past four weeks, what brands of dishwashing liquid have been used in your home? ... What other brands of dishwashing liquid have been used in your home in just the past four weeks? ... What brand of dishwashing liquid is used most often in your home? ... When was the last time a dishwashing liquid was bought for use in your home by you or any member of your household? ... What brand was bought that last time? ... Now I'd like you to rate [the most recently purchased brand] on some specific characteristics. The first characteristic is 'leaves dishes grease-free.' Does that describe [the



No hang-ups.

"Sorry, right number." That was the response Boston Traders—distributors of high-quality sportswear for men and women—got from their first-ever ad in PLAYBOY.

Boston Traders is a growing concern. Growing so rapidly, in fact, that they decided to expand from trade advertising to a consumer campaign. And to make that move in regional editions of PLAYBOY.

Crossed wires.

Boston Traders—and Maslow, Gold & Rothschild of Boston, their agency—decided to run the same ad in the April 1983 PLAYBOY that

had run in the trade publications. The only difference: For their PLAYBOY appearance, the telephone number and address of their New York showroom would be omitted.

But somewhere along the line a wire or two got crossed. The showroom information remained in the ad. PLAYBOY readers got ahold of it. And that was the end of any peace and quiet for Boston Traders.

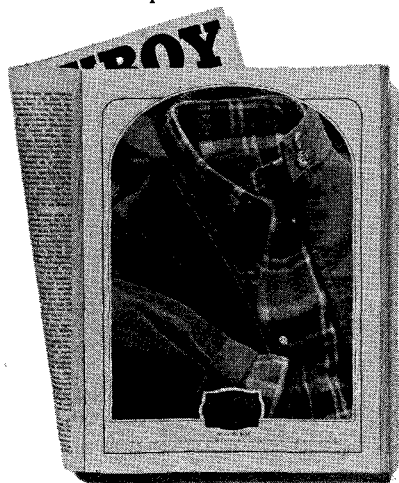
Busy signals.

"As soon as that issue of PLAYBOY hit the stands," says Joe Lynch, executive vice-president of Boston Traders, "our phones started ringing off the hook." Joe adds, "Our showroom isn't all that easy to find. But PLAYBOY readers found us—by the hundreds. I guess they couldn't get through on the phone."

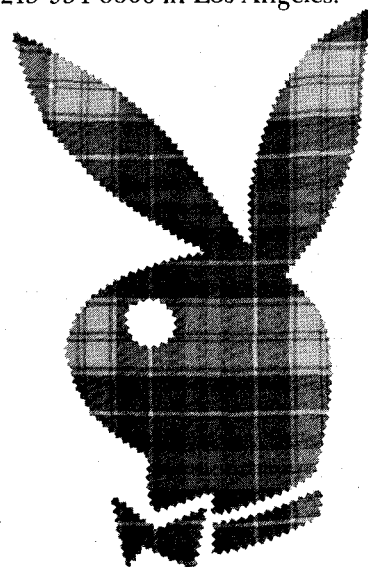
Will Boston Traders advertise in PLAYBOY again? "PLAYBOY has a phenomenal impact on the men's fashion field," says Lynch.

"PLAYBOY will be at the top of our media list from now on." In fact, the company plans to go national beginning with the September issue.

If you'd like to find out how many calls your switchboard can handle, call on PLAYBOY—and the more than 13 million men who read it every month. We have no hang-up about giving you our phone number, either—212-688-3030 in New York; 312-751-8000 in Chicago; 213-934-6600 in Los Angeles.



PLAYBOY
means business.



FOR THE LATEST IN FINE IMPORTED SPORTSWEAR, CHECK THE LINES AT BOSTON TRADERS, 212-245-2919 OR 617-599-5343. OR WRITE FOR DETAILS TO BOSTON TRADERS 15 WEST 55TH STREET, NEW YORK, N.Y. 10019

Source: MRI, Spring 1983 © 1983 by Playboy

DEAK SPEAKS

ON COMMISSION-FREE TRAVELERS CHEQUES



Only Deak-Perera offers commission-free travelers cheques in all major currencies.

We sell commission-free travelers cheques in U.S. dollars, French francs, German marks, English pounds, Japanese yen and other major currencies. The cheques we sell are issued by Visa, Thomas Cook and other major institutions.

And don't forget that Deak can also exchange your money into over 120 foreign currencies. It's always a good idea

to have some foreign currency on hand for your immediate needs.

So when it comes time to buy travelers cheques or foreign currency, come to Deak-Perera.

© Deak-Perera 1983
*Minimum purchase of \$100 per currency.

Grand Central:
41 E. 42nd St.
The Bowery Savings Bank: 110 E. 42nd St.
Rockefeller Ctr.: 630 Fifth Ave.
Downtown: 29 Broadway
Midtown:
The First Women's Bank: Park & 57th
The Bowery Savings Bank: Lex. & 54th
The Bowery Savings Bank: 7th & 34th
The Bowery Savings Bank: 5th & 34th
JFK: 6 locations
Stamford: 80 Atlantic Street

212-883-0400
800-223-6484 (Out-of-NY)

Deak-Perera
SINCE 1928
THE WORLD'S MONEY EXPERTS

brand] completely, somewhat, slightly, or not at all? . . . The next characteristic is 'softens hands.' " And onward for another nine characteristics. After each one, Mounts repeated the choices: completely, somewhat, slightly, or not at all. She then asked about the respondent's age, education, job, and income. One person reached said she used whatever detergent she could buy with coupons. Unfortunately, the questionnaire didn't provide any way of recording that.

When I took the phone, I hit five straight disconnecteds, several no-answers, and, finally, one woman who swore by Joy. Another said she was a senior citizen. "Do I still count?" she inquired.

Though Burke did about 650 Day After Recall tests last year, it is phasing them out in favor of the new Selector Study, which measures consumers' penchant to buy, as well as advertising's memorability. The average commercial scores 23 out of 100 in Day After Recall; 75 percent of a possible audience remembered the singing cat for Purina's Meow Mix. Oddly, few remembered Mikey, the hero of Life cereal's successful and long-running campaign. And Coke's Mean Joe Greene commercials are said to have scored so poorly at first that the company considered scrapping them. "Mood commercials generally don't do well," notes Marie Niederhelman, a Burke copy-test specialist. "Spots that link the brand name with the product, such as Chuckwagon dog food, do better. A commercial has to be simple."

My Day After Recall job was to find out whether people remembered a McDonald's Egg McMuffin spot that had aired on *60 Minutes* the previous night. After fifteen calls I had connected with two people. Neither had watched the show—one apologized for missing it. The respondent on the sixteenth call had switched to another channel halfway through and thus missed the golden arches. Thirty-two calls later I gave up on finding anyone who'd seen *60 Minutes*, let alone remembered the spot.

How did the market-research techniques I learned sit with me? Uneasily. A lot of time had been expended, but what does this all really tell the marketer? Focus-group tests seem more effective for gauging the memorability of a commercial. The eye-monitoring tests seemed valid, assuming the analysis is intelligent, but what relation do they have to sales? No one seems to know.

The people at Burke believe their research benefits consumers as well as advertisers. "We want people to know that their opinion counts," says Howell. "The worst nightmare I have is that we connect with 1,000 people who are all D.K.'s [don't knows], who are all people with no opinion."

IT WAS THE ONLY THING TO DO.
IMPOSSIBLE. **THE
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STORY**

TERRY FOX RAN
A MARATHON A DAY
FOR OVER 100 DAYS...
AND MADE THE WORLD
STAND UP AND CHEER.

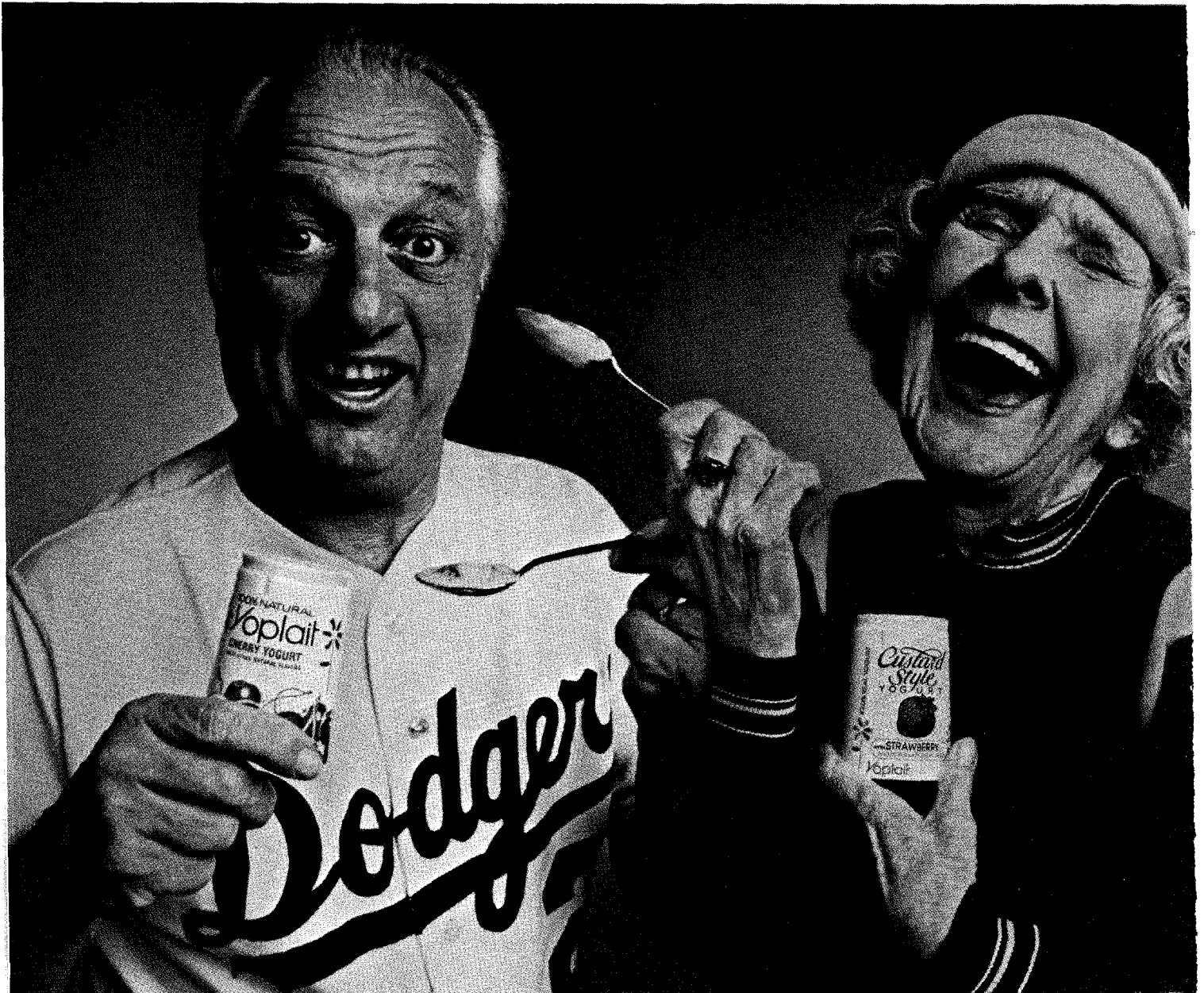
ROBERT DUVAL
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THE YOGURTS OF YOPLAIT.



AMERICA GETS ITS FIRST TASTE OF FRENCH CULTURE.

With a yogurt called Yoplait. A one hundred percent natural yogurt with active yogurt cultures imported from France. And real fruit mixed throughout. And a taste—so incredibly smooth and creamy our first spoonful left us feeling “Merveilleux! Fantastique! Sensationnel! Fabuleux et Incroyable!”

THEN WE GOT OUR FIRST TASTE OF “CUSTARD STYLE”™ YOGURT.

Next Yoplait gave us a yogurt even the most imaginative gourmet couldn't have dreamed up. “Custard Style” yogurt. A yogurt with all natural ingredients and real fruit puree blended into a texture that's so wonderfully thick it might be mistaken for fine French custard. The whole idea was so deliciously new. So “Révolutionnaire!”

Yoplait, flower design, and container shape are trademarks of SODIMA, Paris, France. © Yoplait USA, Inc. 1983. Now made in America.

There was once a great innocence in America.
 Our people had experienced no
 yogurt of sensational taste. We knew
 mainly of tart-tasting yogurts with
 fruit preserves on the bottom.
 Suddenly that all changed.



THEREAFTER AMERICA WOKE UP
 TO "BREAKFAST YOGURT."™

Just as the ever insatiable American was
 wondering, "What more could Yoplait give us?,"
 Yoplait answered with walnuts, and chewy
 wheat grain, and many varieties of real fruits.
 All of which Yoplait put into "Breakfast Yogurt."
 This awakened America to a yogurt so
 substantially more in taste and texture, each
 spoonful was truly "Extraordinaire!"

Breakfast Yogurt is coming soon to your dairy case.

NOW THOSE OF US WHO DREAM
 OF TASTING ALL OF LIFE'S GREATEST
 PLEASURES CAN ONLY WONDER...
 WHAT'S NEXT?

 **Yoplait®**
Get a little taste.

IN AND AROUND TOWN

By Ruth Gilbert

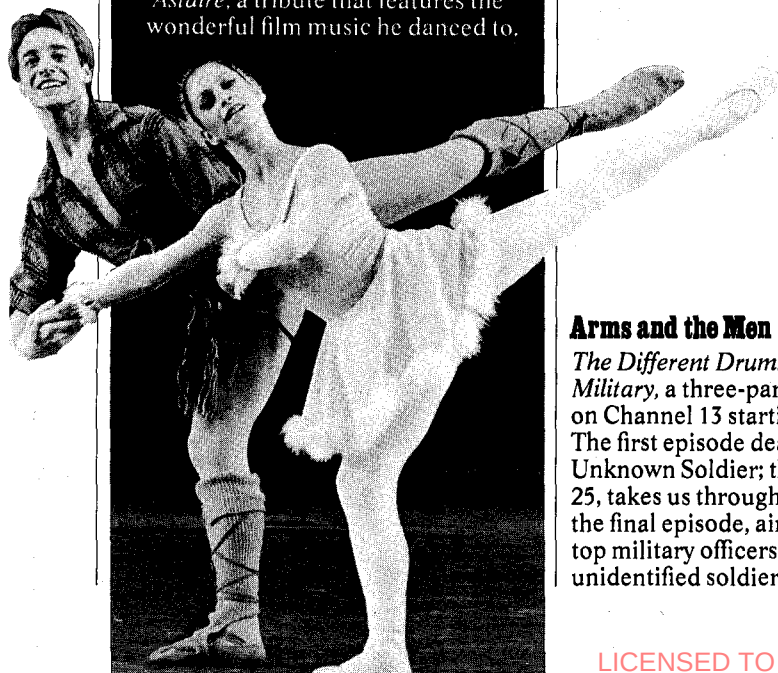
May 16 through 25

S	M	T	W	T	F	S
	16	17	18	19	20	21
22	23	24	25			

Eugene Ormandy leads the Philadelphia Orchestra in a program of Beethoven and Brahms May 17 at Carnegie Hall. On cable TV, Arts Channel offers *Tosca*, starring Kiri Te Kanawa, May 16 at 9 P.M. The Greek Theatre, 120 West 28th Street, presents Aristophanes' *The Birds* starting May 16. And the Armed Forces Day Parade rolls down Fifth Avenue on May 21.

Pas Ledoux

Jacques Drapeau and Josée Ledoux dance *Tam Ti Delam*, one of twelve ballets in Les Grands Ballets Canadiens' season at City Center beginning May 25. There will be four premieres, including *Astaire*, a tribute that features the wonderful film music he danced to.



Full Force Ahead

Return of the Jedi is number three in the ongoing saga of *Star Wars*, following on the heels of the enormously successful *The Empire Strikes Back*. This one opens May 25 at Loews Astor Plaza and other area theaters. At left, Princess Leia (Carrie Fisher) tries to keep C-3PO (Anthony Daniels) quiet during a raid.



Funny Girl

First Sandra Bernhard (right) was a Beverly Hills manicurist. Then she was a stand-up comedienne out west. Then she starred along with Robert De Niro and Jerry Lewis in *The King of Comedy*. And now she arrives at Caroline's, 332 Eighth Avenue, near 26th Street, May 25 through 29 and June 1 through 5.



Bridal Glower

At left are Christopher Murney and Julie Hagerty in Shel Silverstein's *Wild Life*, a satirical look at the risks of urban living. Conceived in four comic playlets, the work is directed by Art Wolff, and the cast includes Henderson Forsythe, W. H. Macy, and Jody Gelb. It's now playing at the Vandam Theatre.

Arms and the Men

The Different Drummer: Blacks in the Military, a three-part series, will be aired on Channel 13 starting May 18 at 8 P.M. The first episode deals with the Unknown Soldier; the second, on May 25, takes us through World War II; and the final episode, airing June 1, looks at top military officers. At right are two unidentified soldiers from World War I.



Photograph, bottom left: Andrew Oxenham.

Living well is the best revenge.



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The drier liqueur. Imported from France.

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—Vincent Sardi, owner of "Sardi's" of New York

A truly great restaurant attends to quality in every detail. That's why you'll find Taster's Choice® Decaffeinated 100% Freeze-Dried Coffee being served at more and more great restaurants. It's premium decaffeinated coffee, made using only natural decaffeimators from the coffee bean itself. For your best coffee times.

DOES YOUR FAVORITE RESTAURANT SERVE TASTER'S CHOICE® DECAFFEINATED 100% FREEZE-DRIED COFFEE?

LET US KNOW AND WE'LL SEND YOU FIVE FREE SERVINGS.

Name of restaurant _____

City _____

Does it serve Taster's Choice Decaffeinated?

Yes ☐ No ☐ Don't Know ☐

PRINT PLAINLY—PLEASE INCLUDE ZIP CODE

Your Name _____

Address _____

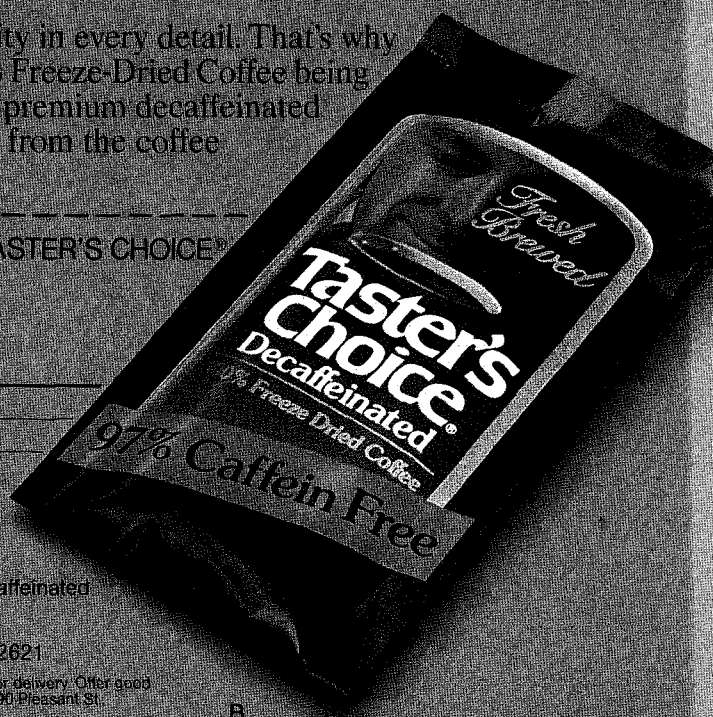
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Offer expires December 31, 1983. Limit: One offer per family. Allow six to eight weeks for delivery. Offer good in U.S.A. and is void where prohibited, taxed or restricted by law. The Nestle Co., Inc., 390 Pleasant St., Watertown, MA 02170.



B

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Head to head: In the search for a Middle East peace, Syria's President Assad (right) may be more important than the P.L.O.'s Yasser Arafat.

Israel and the Arabs— It's Going to Get Worse

By Michael Kramer

SOMETIMES, A PICTURE REALLY is worth a thousand words—and the *Times* ran just such a photograph on its front page last week. In the foreground at the Beirut airport was George Shultz's air-force 707, the words UNITED STATES OF AMERICA emblazoned on its fuselage. The secretary of state had just concluded his mission to the Middle East, an exercise in shuttle diplomacy that the Reagan administration is already hailing as a major foreign-policy victory.

But reality was in the background. If Shultz stood for peace, why was there war in the hills? The answer is simple. The national government with which Shultz negotiated controls only the city-state of Beirut. The rest of Lebanon is still up for grabs—and the Christians and Muslims who have been fighting for years are not about to stop because an American secretary of state is waving a piece of paper.

This is not to say that Shultz's mediation was a hollow victory. At the very least, the secretary repaired American-Israeli relations, which badly needed work. But that's about all he accomplished. The other outcome of Shultz's diplomacy was presumably inadvertent: a shifting of the spotlight to Syria, the number-one bad guy in the Middle East. (Libya's Colonel Qaddafi makes trouble from a distance.)

Henry Kissinger got it right long ago. "No [successful] war [against Israel] is possible without Egypt," he said. "And no peace is possible without Syria." Despite Camp David, which removed Egypt as a player against Israel, there still may be another war in the Middle East. Syria, with the Soviet Union's backing, may indeed be ready for just such a conflict. Last week's news couldn't have been more ominous: Soviet dependents were pulled home for "vacation" ahead of schedule; a convoy of P.L.O. vehicles moved into Lebanon in full view of anyone who cared to watch; Syrian troops continued to build up inside Lebanon, reportedly to a level of 50,000 soldiers. Syria would lose a war against Israel, but the prospects for failure may not deter it from fighting, any more than similar, logical assessments deterred Middle East conflicts in the past.

In any event, if the administration is hoping to revive the Reagan peace plan (which con-



Shultz's plane: A sign of diplomacy—and its fragility.

“...The Arabs are trapped into following the extremism

templates a key role for Jordan), it is going to have to wait on Syria. And even if Syria agrees to a pullout of its troops from Lebanon, as it promised some months ago, the success of any comprehensive peace proposal will always turn on the views of the most extreme Arab states—and Syria is at the top of that list.

So far, the Reagan people have pursued their Middle East policy by ignoring Syria. They have insisted that the road to peace runs through Saudi Arabia. They still believe that the Saudis' role as bankroller of the Middle East gives them significant leverage over those on the receiving end—a curious view, to say the least. On the one hand, the Saudis have never moved beyond tough statements to try to squeeze their brothers. On the other, they probably wouldn't be very successful even if they did. Or at least not much more successful than the United States has been in trying to translate *its* aid to Israel into a change in Israeli policy.

Syria, for example, is already beholden to the Russians, and any decrease in Saudi aid would probably be made up by the Soviets, who are eager to intrude themselves again into the Middle East. The White House believes in the golden rule—that he who has the gold makes the rules. But the golden rule works only when there are no other sources for gold—which is not the case in the Middle East.

The Saudis are a dead end for another reason. Like their Arab neighbors, and the P.L.O. too, the Saudis are trapped into following the extremist line laid down by Syria, the most belligerent state in the area. Even Egypt feels the pressure. President Mubarak is eager to renew Egypt's ties with the rest of the Arab world—while still maintaining peace with Israel—so Syria's clout is being felt at even the most mundane level. Mubarak promised some time ago that Egypt would send its ambassador back to Jerusalem once Israel and Lebanon signed a withdrawal agreement. Now, as Mubarak told a recent American visitor, he's not so sure; he doesn't want to further alienate Syria.

What's more, Mubarak has effectively killed any hope of returning to the autonomy talks contemplated at Camp David. Mubarak feels—and who can blame him?—that it would be stupid to negotiate for a lesser outcome than is offered the Arabs in the Reagan plan. The administration outsmarted itself. It launched its peace proposal to show it was doing *something* in the Middle East and to leave the next move up to the Arabs. It believed it would be off the hook if the Arabs failed to come up with a coherent policy—which is exactly

what happened at Fez last fall. But its eagerness to reach for complete agreement in one shot has made a renewed peace effort more difficult; the Reagan people failed to see more than a few moves ahead.

AS EVENTS UNFOLD IN THE MIDDLE East in the coming months, Arab moderates will continue to be powerless in the face of extremist opposition, and the role of the P.L.O. will continue to be anomalous. It's important to understand what these facts mean for the prospects of *any* peace plan the administration may trot out next.

Within the American foreign-policy establishment, which extends beyond the State Department to a mix of think tanks and academic institutions, there have been a few people—but only a few—who have continually pointed to Syria as the Middle East's major problem spot. Among these, the most articulate is Daniel Pipes, a 33-year-old Middle East expert and a fellow at the Council on Foreign Relations. Pipes has been making ripples for years. Now that his analysis is being confirmed, he is making waves. Pipes first attracted attention in the April issue of *Commentary*. His article, “How Important is the PLO?” (answer: not very), has lately been borrowed by editorial writers around the country, mostly without attribution.

Pipes begins by being confused. Why did the P.L.O. terrorize so many of its supposed constituents in southern Lebanon in the years before the war last summer? Why did the P.L.O., despite “enjoying massive international acclaim,” fail to achieve “even a single one of its military objectives against Israel” during that conflict? And, “in the strangest anomaly of all,” says Pipes, why did the Reagan plan turn to the P.L.O. “as though *its* response were the key to a peace settlement in the Middle East”? Could it be true, asks Pipes, “that an organization of refugees had the power to dictate the position of twenty sovereign Arab states, including some of the richest countries on earth, on so large and important an issue as Arab relations with Israel?”

Pipes answers his questions by concluding that “support for the PLO comes much more from the Arab states than from the Palestinians themselves. It is Arab help that molds the PLO,” says Pipes, largely because of Pan-Arabism, “the ideology that explains so much about political life in the Middle East.”

Briefly put, Pan-Arabism is the quality of Muslim togetherness that flies in the face of national boundaries in the Arab world. Muslims, at least in theory, yearn

for a single Arab state stretching from Morocco to Iraq, a dream thwarted by the nationalism of Arab rulers, who have often fought as much among themselves as with Israel. Since the Arab rulers have no intention of turning power over to a supra-state, they have used Israel to avoid such a step. They have focused the attention of their people on an “evil” Israel and have sworn to work for its elimination as a first goal. Peace would undercut these rulers. “The conflict with Israel,” says Pipes, has come “to bear on the authority of Arab regimes; giving aid to the Palestinian cause [has] strengthened rulers against challenges from within or meddling from abroad.”

The P.L.O. has become the vehicle for Pan-Arabism. In the process, the P.L.O. has come to derive its support mostly from governments. “Because Arab rulers made the PLO richer and more visible than the scattered and divided Palestinians could have done,” says Pipes, “its behavior [has] inevitably reflected inter-Arab policies more than Palestinian needs.” As a result, the P.L.O. has flourished “by becoming an organization answerable to rulers rather than refugees.” And while “it is true that the Arab states listen to the PLO and key their policies to its decisions,” those decisions, “in turn, are little more than statements of the [Arab] consensus.” Thus, says Pipes, “far from formulating policies which the Arab states then adopt, the PLO reflects their will. PLO power is illusory; on its own, it no more influences Middle East politics than does the moon generate light.”

Since the P.L.O. can't hope to defeat Israel militarily, little would be lost by recognizing Israel—and receiving Israel's and America's recognition in return. But “were the PLO to do so against the wishes of the [Arab] states, its position in inter-Arab politics would be destroyed,” says Pipes. “So long as influential states such as Syria demand total rejection of Israel by the PLO, the Palestinian leadership can hardly do otherwise.”

“Thus, to the extent that the cause of the military destruction of Israel provides the PLO with backing from the Arab states, extremism is inherent in its mission. This means,” Pipes argues, “that for the PLO satisfying the Arab demand for ideological purity counts more than satisfying the interests of Palestinians. The PLO does not pressure Arab governments to enfranchise Palestinian refugees in the various Arab countries in which they have been living since 1948, it does not work to win them citizenship or the right to own land, it does not take other practical steps to help them alleviate their plight.”

of Syria, the most belligerent country in the region..."

The P.L.O., says Pipes, brings up the rear, and "this implies that it will moderate only when its Arab patrons want it to; so long as the Arab consensus needs to reject Israel, it must do so. Aspiring peacemakers in the Middle East must therefore not make settlement of the Arab-Israeli dispute contingent on PLO concurrence, for this is to give a veto to the organization least prone to compromise."

From this point, it is a short step to Pipes's contention that "only the Arab states—and not Israel—can kill the

not too long ago. No other Arab leader has had to do *that*."

Assad is the prototype of the Arab ruler who has railed against Israel to maintain his regime. Yet it is only Syria—not the P.L.O. or the West Bank mayors or the more moderate Arab nations—that can bring peace to the Middle East. "Certainly," Pipes emphasized in a recent interview, "it is not Saudi Arabia. Simply by temperament, the Saudis are too cautious to act without *everyone* else onboard. That's how scared the Saudis are. They are like the

if he got the Bekaa, since he could then tell his people that he had retaken land lost to Syria decades ago. But who would give the Bekaa to Syria?"

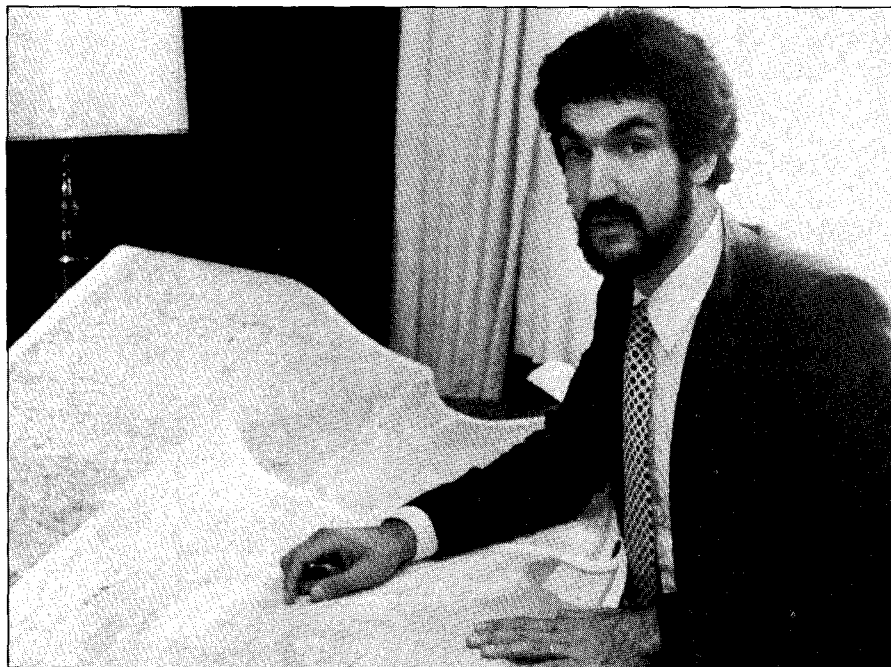
The Golan Heights, which Israel won from Syria in the 1973 war, and which the Begin government has since annexed, could be a tempting prize. But Begin distrusts Syria more than any other Arab state, and the Golan is excellent ground from which to launch an attack into Israel. Begin has said Israel will never give back the Golan, but his reasoning is strategic, not biblical or emotional. Nevertheless, since security alone is the issue, one can at least posit an agreement that would exchange the Golan for peace—much as the return of the Sinai secured peace with Egypt. But why would Israel give in now when the very same issue, which was supposed to be negotiated after Camp David, has been declared non-negotiable by the Begin government?

Increased American aid to Syria, like the aid the Saudis already provide, would probably fail to yield a softening in Assad's stand. Money is a non-starter—again because it can be gotten elsewhere.

The big stick, war, is risky. Even if Israel pushed to Damascus, it couldn't absorb Syria into Israel and would have to withdraw. And even if Assad fell in the process, there would be no guarantee that a new ruler would be more sympathetic to Israel. Indeed, a new sovereign would probably retain control only by swearing to avenge his country's defeat.

Jordan's King Hussein, who backed away from participating in the Reagan plan because he couldn't lead an Arab consensus, has said that Moscow should be brought into the search for a new peace proposal. "I believe," said Hussein in an interview in *An Nahar*, the independent Beirut newspaper, that "a Soviet-American meeting is inevitable." No doubt the Reagan administration, worried about "losing" a country like El Salvador to Communism, would view the reintroduction of Russia to a Middle East peace process as equally disastrous. And the administration would be right.

The future is not bright. Syria may withdraw its forces from Lebanon after all, but the conflict will continue nonetheless. And the Pan-Arabist sentiment expressed through the P.L.O. will continue to demand a Palestinian state on the West Bank—an objective that recedes into unreality as Israel builds additional settlements there. George Shultz may have improved Israeli-American relations, and for that he is to be congratulated. But Israeli-Arab relations are bad, and getting worse. ■



Middle East expert Daniel Pipes: "How Important Is the PLO?" Answer: not very.

PLO. By itself, Israeli force of arms, no matter how overwhelming, cannot crush this symbol of pan-Arabism." Critical Arab states, says Pipes, states like Syria, will line up with Egypt in recognizing Israel only when "they have enough confidence in their own rule to dispense with hostility to Israel as a source of legitimacy." (On the other side of the conflict, Israel has always been willing to make peace with anyone. Or, in the words of Rabbi Daniel Syne, a perceptive American Jewish leader, "Israel has never refused to take 'yes' for an answer.")

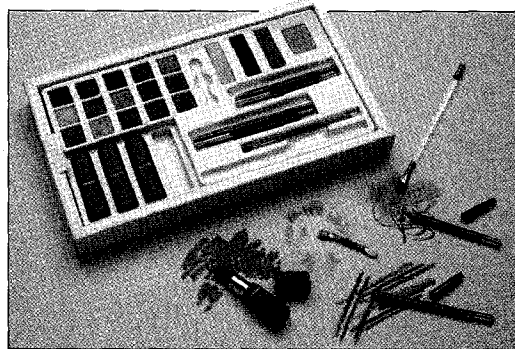
ALTHOUGH HE'S BEEN IN power longer than most other Arab leaders, Syria's President Hafiz al-Assad is constantly worried about his rule. Syria is not a country like Egypt. It is and has always been a collection of tribes, cities, ethnic and religious groups. Assad has had to put down uprisings within his country on a fairly regular basis; he all but wiped out one of his own cities

guy who goes to the races and bets on all the horses to cover himself. They will never go out front."

How to induce Syria to come around is a question without good answers—the more so now that the Soviets have gone beyond merely rearming the Syrians to stationing 5,000 or so Russian advisers and troops in the country. (Some of those troops, by the way, are in sole command of the new, improved SAM-5 missiles recently given to Syria—air defense weapons with an estimated range of 150 miles, enough to destroy Israeli planes as they take off from bases near Tel Aviv and Jerusalem.)

WHAT DO THE SYRIANS want? They would dearly like a piece of Lebanon. Much as Menachem Begin sees the West Bank as belonging to Israel because the Bible says so, Syria has long claimed eastern Lebanon, and particularly the Bekaa Valley, as its own territory. Perhaps Assad would make peace

SELF- PORTRAITS



The expression “to paint your face” can apply equally well to makeup or self-portraiture. Now it applies to both. To promote its cosmetics, Charles of the Ritz presented artists on both sides of the Atlantic with makeup kits and asked them to render their self-images. Seventy-five artists responded, and the results—sixteen of which appear here—will be auctioned by Christie’s on May 23 in London and New York. Proceeds will go to Save the Children projects.



SANDRO
CHIA

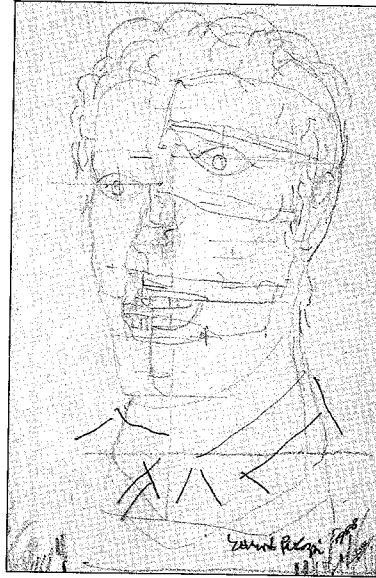
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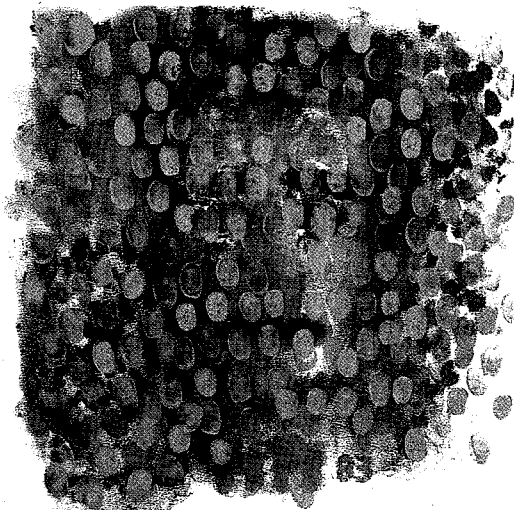
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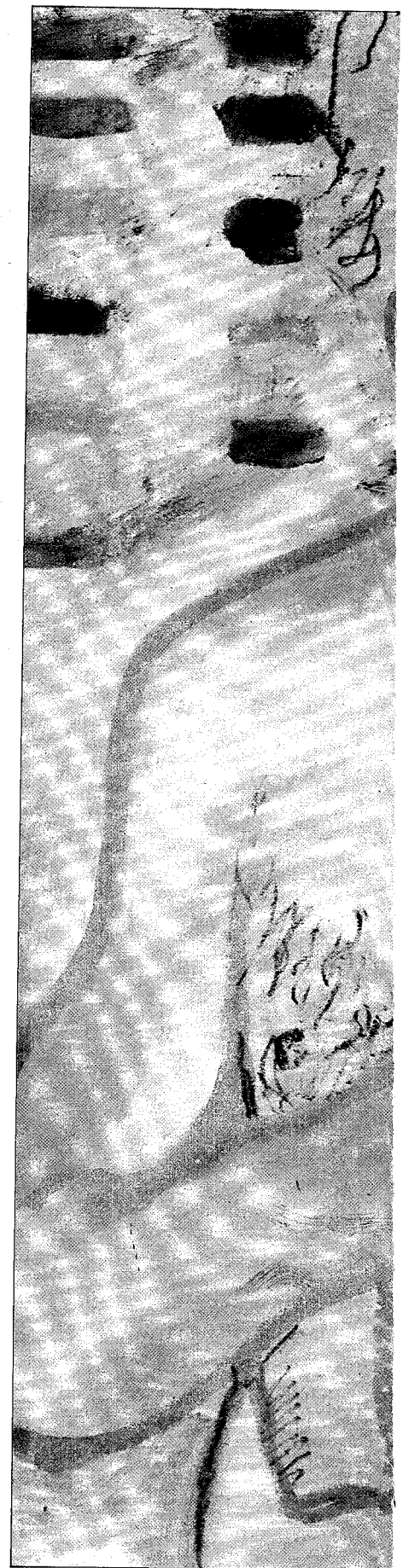
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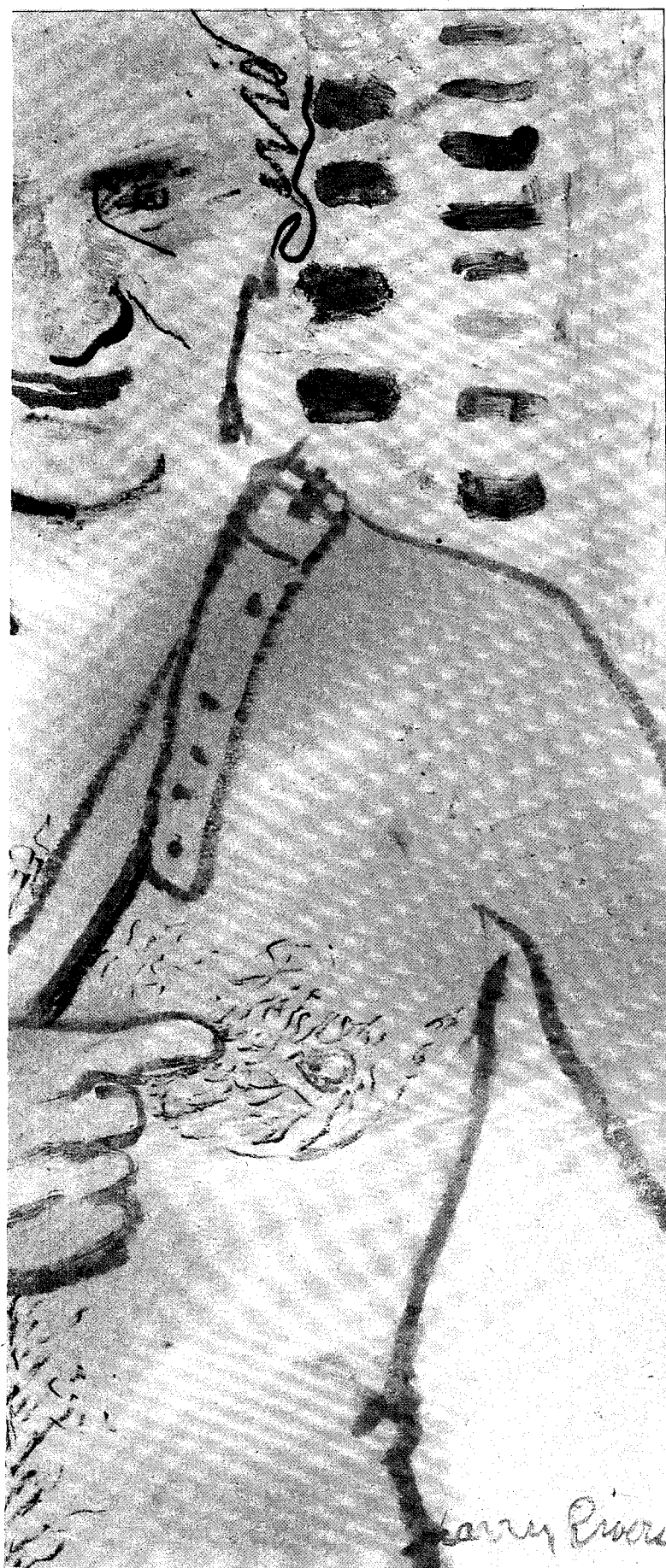
NIGEL
VAN WIECK



HOWARD
HODGKIN



LARRY
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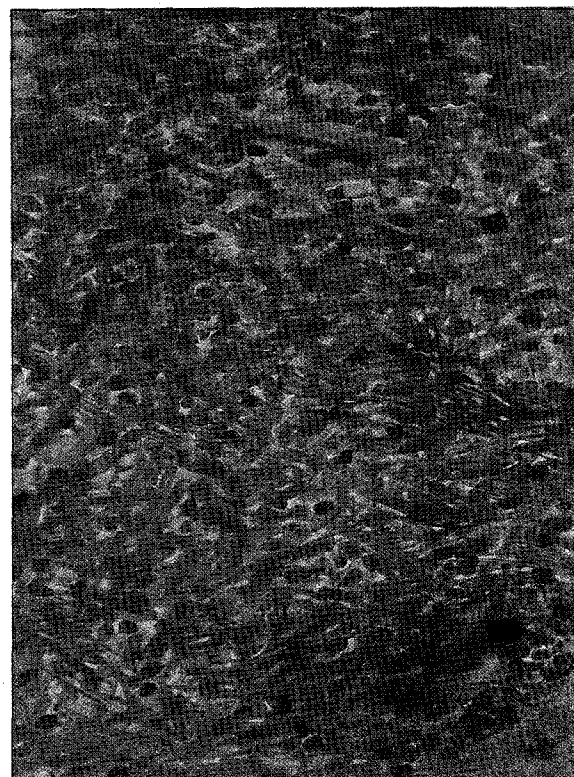


**JENNIFER
BARTLETT**

**DAVID
SALLE**



For the painters, the challenge posed by the cosmetics-self-portrait project was to create works of art using the instruments of artifice.





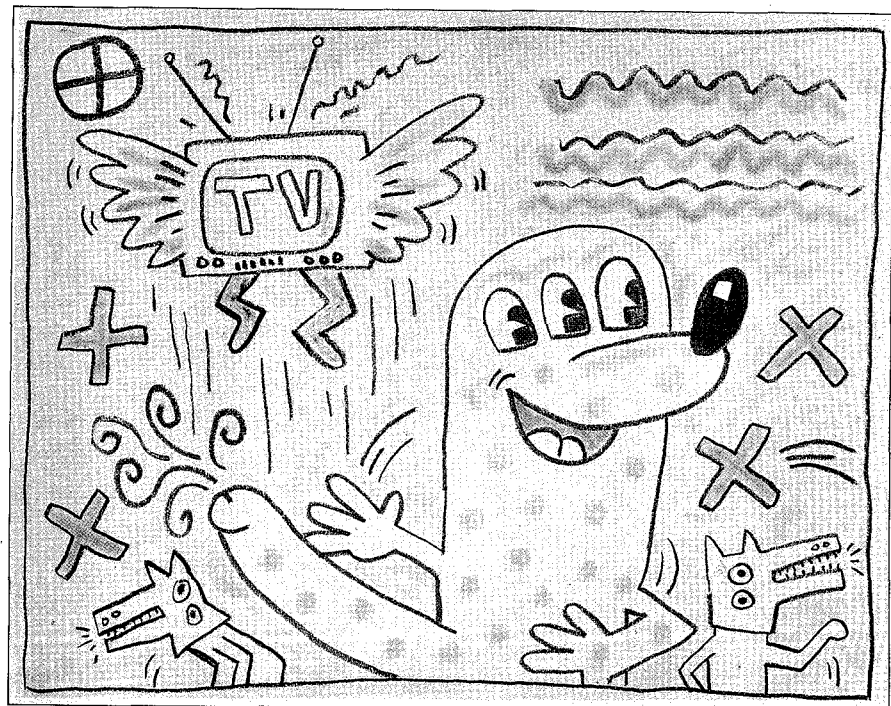
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**HELMUT
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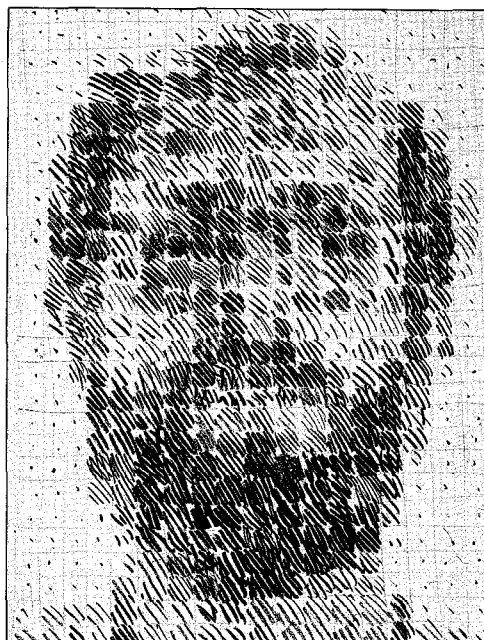
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SCHNABEL**



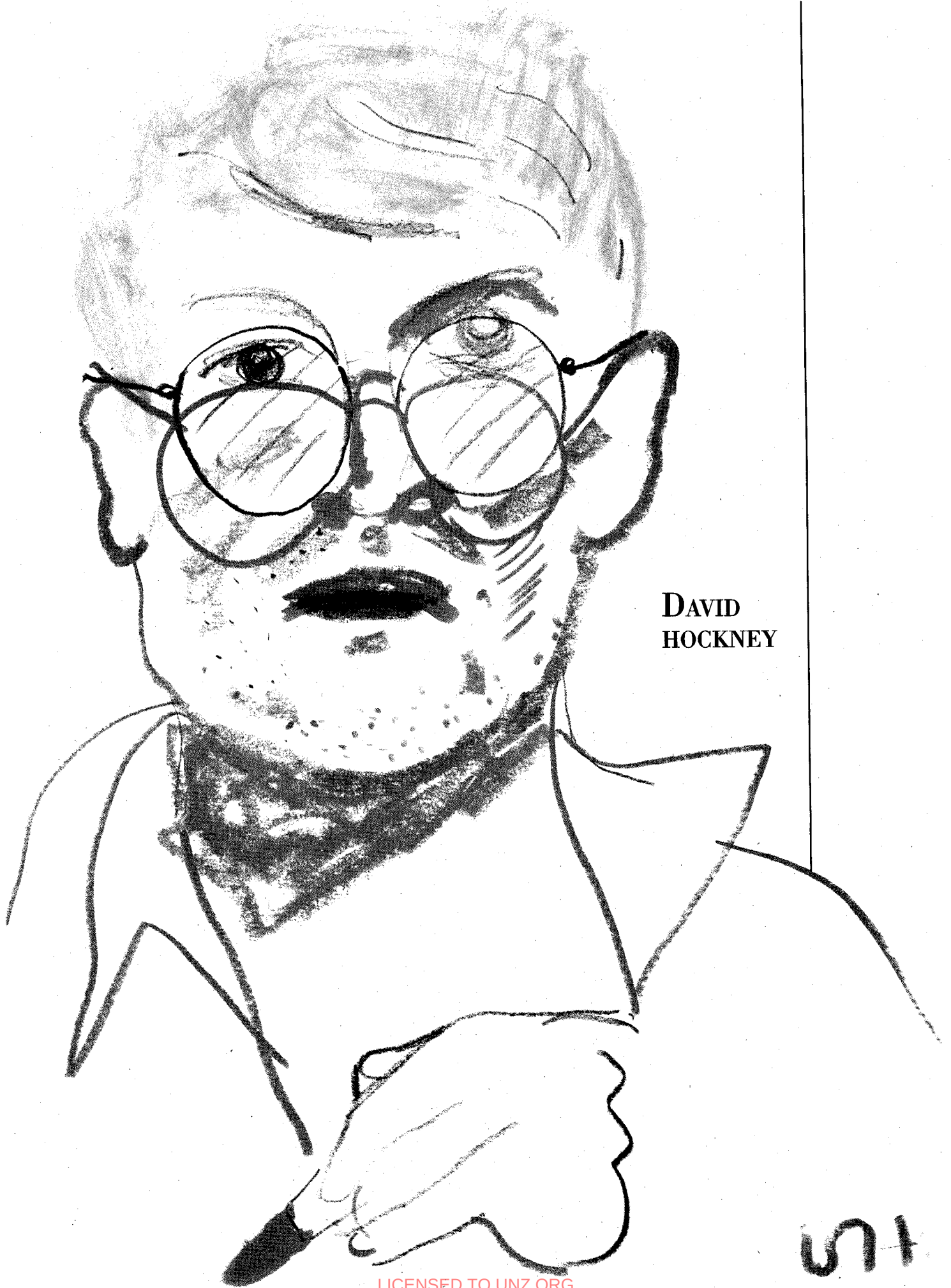
**KEITH
HARING**



**BARRY
FLANAGAN**



**CHUCK
CLOSE**



DAVID
HOCKNEY

Recognizing Roy Scheider

By Pete Hamill

An actor without masks becomes famous, quietly.

ROY SCHEIDER WALKS INTO the New Wave coffee shop, on Madison Avenue near 74th Street, on this bright spring day, and the curly-haired man at the register looks over, nods a welcome, and picks up a ringing phone. Scheider is a movie star, but his arrival here is no big deal; he is, after all, a regular at the New Wave, as familiar as some of the lockjawed little girls from the neighborhood's private schools or the leather-elbowed professors who wander in from Books & Co., next door. The ritual of greeting is as casual as that reserved for any other resident of the neighborhood. With one difference. There are no framed photographs of professors or novelists or art historians or high-school students on the walls of the New Wave. There are three of Roy Scheider.

"Christ, what a lovely day," Scheider says, easing into a booth and removing the sunglasses he wears like a mask. "Spring is *here*. Springtime in New York. What the hell could be better?"

A waiter comes over, and Scheider orders coffee and a corn muffin. Customers enter and depart; there is a steady clatter of dishes and silverware, the ringing of telephones and the register, orders barked in English and Greek. Scheider looks as comfortable here as some people look in the Polo Lounge, far away in the hills of Beverly. He glances at page 1 of the *Post*: Hitler is saluting the discovery of his "diaries."

"It's *amazing*, isn't it?" Scheider says.

When he talks, he italicizes key words, and sometimes uses his hands to chop out little sections of space. "Nobody *ever* gets tired of hearing about Hitler. He's the devil *incarnate*, the *most* fascinating ghoul. We watch Hitler movies, we read Hitler books. It'll go on *forever*."

At 47, Scheider is lean, tanned, taut, with an athlete's body that seems constantly coiled for action. The face is, of course, familiar to millions now: that angular, sometimes severe-looking face upon which the large broken nose is worn like a badge of honor. He stands just under six feet, but he can look larger or smaller according to the dramatic moment, and he always looks urban. You can imagine Roy Scheider racing a car along the F.D.R. Drive, handling a machine gun, roughing up a drug peddler, or eating lox at the Carnegie Deli; you never picture him on a horse, riding through Monument Valley.

"Nah," he says, "I'm not one of the guys that won the West."

He is, however, one of the most successful of all movie actors. New York these days houses a particularly brilliant group of them: Robert De Niro, Dustin Hoffman, Al Pacino, Woody Allen, Danny Aiello, Harvey Keitel, Robert Duvall, and Diane Keaton, among others. But when the critics roll out the superlatives, Scheider is often overlooked. Like Spencer Tracy, the actor he most admires, Scheider generally avoids the bravura moment; his acting style is like a windowpane through which you

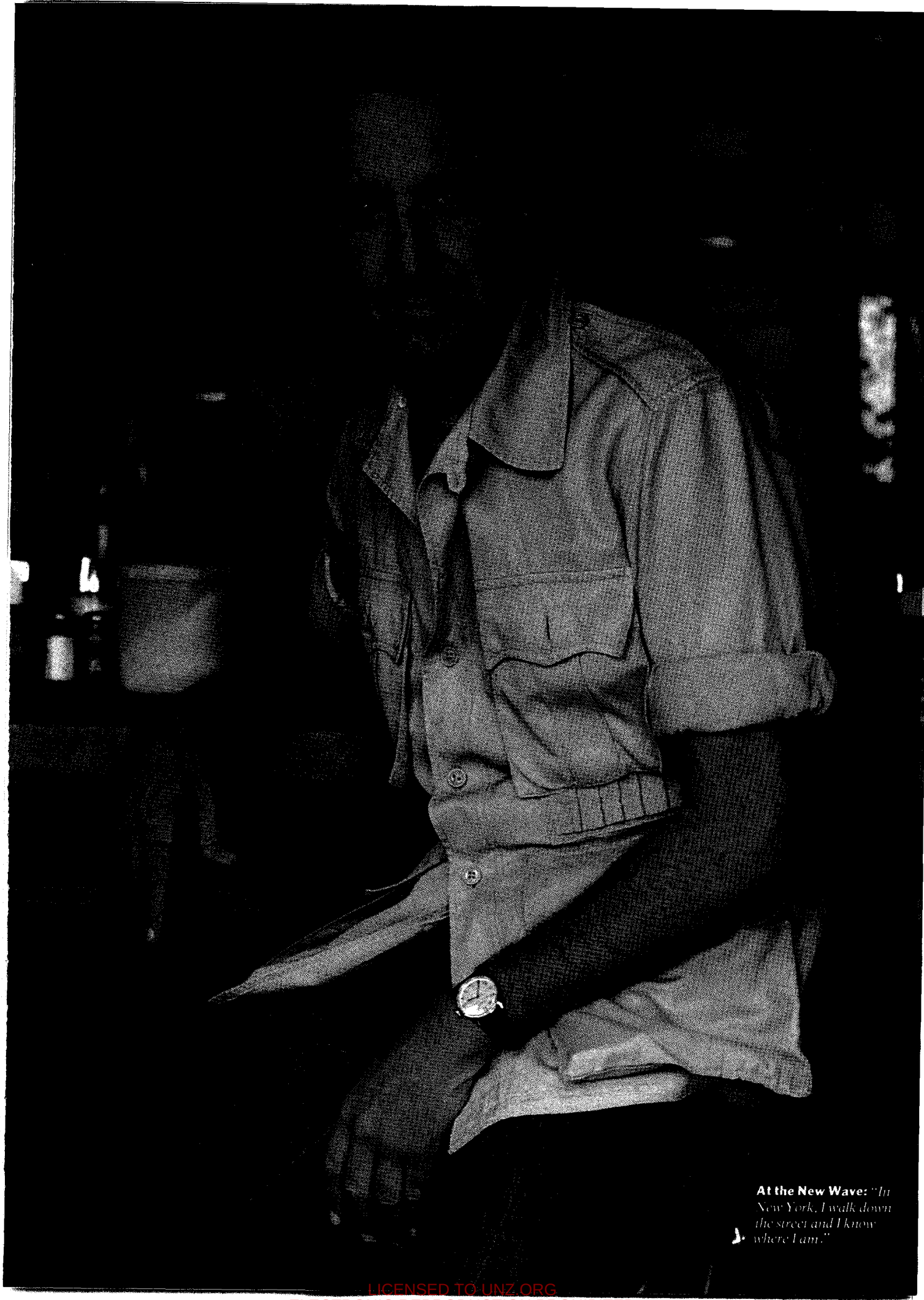
gaze clearly at the character he is portraying. He seems to *be* that person on the screen. Orson Welles once divided actors into those who put the mask on and those who take the mask off. Scheider takes the mask off.

"Spencer Tracy was the guy I could never catch *acting*," Scheider says. "He could take the *worst* parts, the *worst* material, and find a way to make you *believe* it. He made you swallow the worst garbage dialogue you ever heard in your *life*!" He pauses, sips some coffee. "The greatest survivor I've ever seen in my life is Mickey Rooney. He can go through an evening of trash and find *one place* where he can reach out and grab you . . . and strangle you. That to me is the real test of an actor: What does he *do* when the material is s---?"

Scheider has performed in his share of bad plays and bad movies, but he has learned some lessons along the way.

"Sure, I've done junk," he says. "Summer stock. Bad television in New York in the old days. Bad plays out of town. Like a lot of other guys, I folded in New Haven, too. But what do you do when you have bad material and *nobody* to help you? You learn to go out there and *do* it, with sheer force of personality."

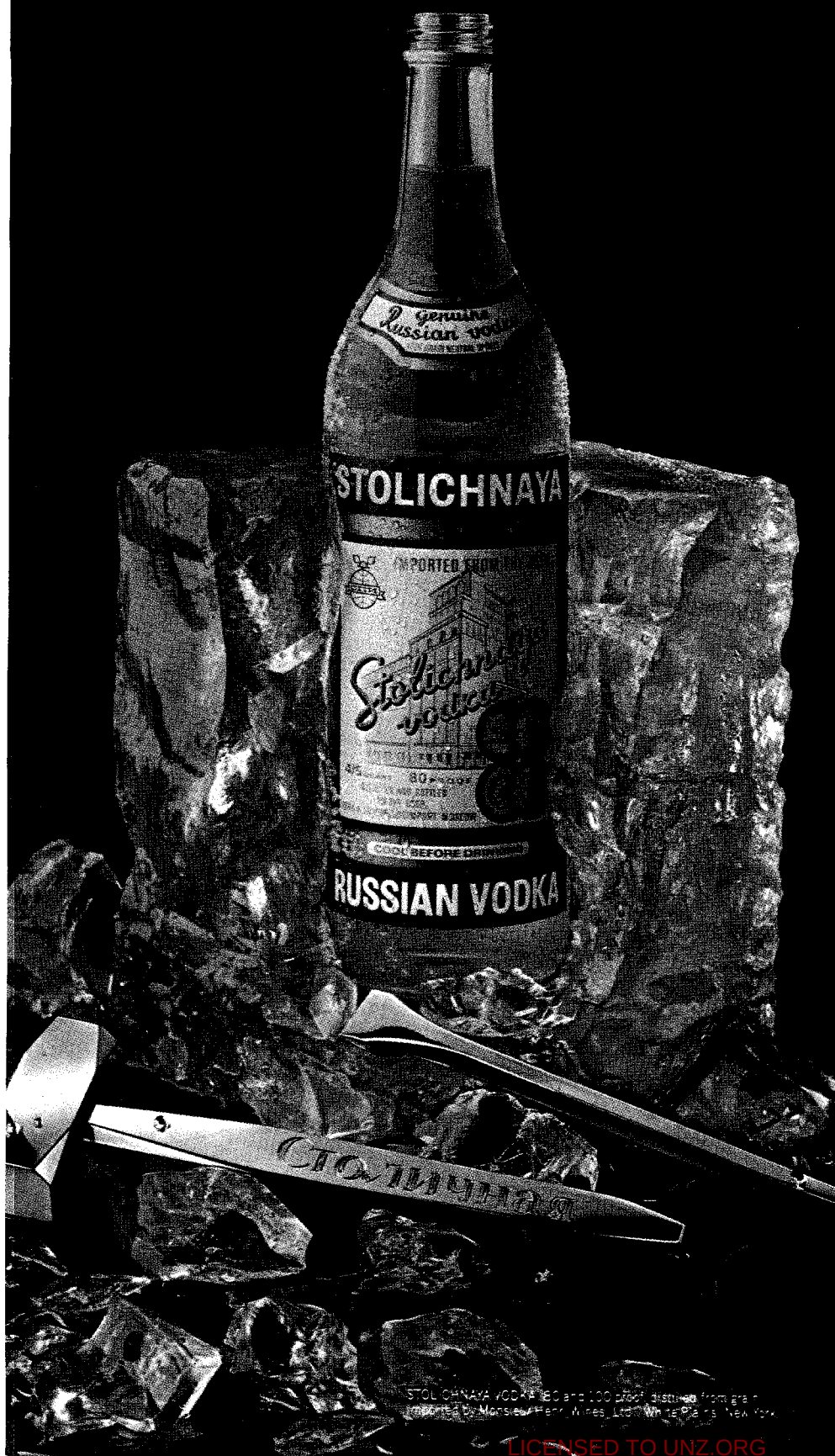
Scheider has been in some of the most successful movies ever made. According to *Variety*, seven of the films in which he has appeared (*The French Connection*, *Klute*, *Jaws* and *Jaws 2*, *The Seven-Ups*, *Marathon Man*, and *All That Jazz*) have grossed more than half a billion dollars in the United States and Canada



At the New Wave: "In New York, I walk down the street and I know where I am."

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alone. In two of them (*Klute* and *Marathon Man*) he played the third lead, but in the others, Scheider was one of the principals. On May 22, on NBC, he will appear in his first television movie since the 1960s, portraying Argentinean publisher Jacobo Timerman in *Prisoner Without a Name, Cell Without a Number*, and on May 13, he opened in *Blue Thunder*, a large-scale thriller that many movie people feel will be the first hit of the summer season. Meanwhile, he reads six scripts a week, while many more cross the desk of his agent, Sam Cohn, of I.C.M. Roy Scheider has seen the last of the unemployment office.

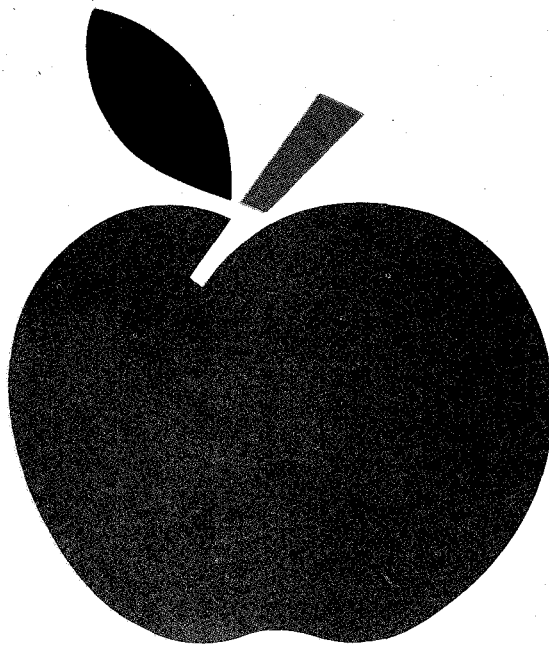
IT WASN'T ALWAYS EASY. SCHEIDER is a child of the industrial heartland of northern New Jersey. His father, German and Protestant, came out of the Ironbound section of Newark; his mother, Anna Crosson, was from the Irish Catholic section of the same town. The only theatrical connection in the family goes back to the moment of their marriage.

"When my mother went to marry my father, the priest in her parish church refused," Scheider says. "My father was this great big Protestant, and the priest just refused. So my mother said, 'That's it.' She'd been a Catholic all her life, but she dropped out of the church and never went back. And one day they got in a car and came over here to Manhattan and got married in the Little Church Around the Corner. That was the actors' church, of course. And that was the only *theatrical* connection in my background."

Through the Depression and into the war, Scheider's father sold gasoline and then ran a service station (in which Roy later worked). By the time the family moved from Newark to Maplewood, New Jersey, the boy was often sick with rheumatic fever; attacks when he was six, ten, and fifteen kept him home from school and away from the tumult of street life. The resulting loneliness helped shape his character.

"I started to read," he says. "All my life, writers have been my real heroes. I spent a lot of time in bed, reading, reading, reading, reading. Not always the best. Comic books, Classic Comics, junk. I don't think I read Melville till I was twenty, but I read a *lot*! I got to Hemingway and Fitzgerald when I was seventeen, eighteen. But you couldn't find a *dictionary* in my house. Nobody read. Oh, my mother would read an occasional trashy romantic novel, and my father would read the *Daily News*. But I read. Books from the library. From friends. From relatives. And I think that's where the actor's imagination came into being. It was the writers who allowed me to escape from that bed and have some kind of adolescence."

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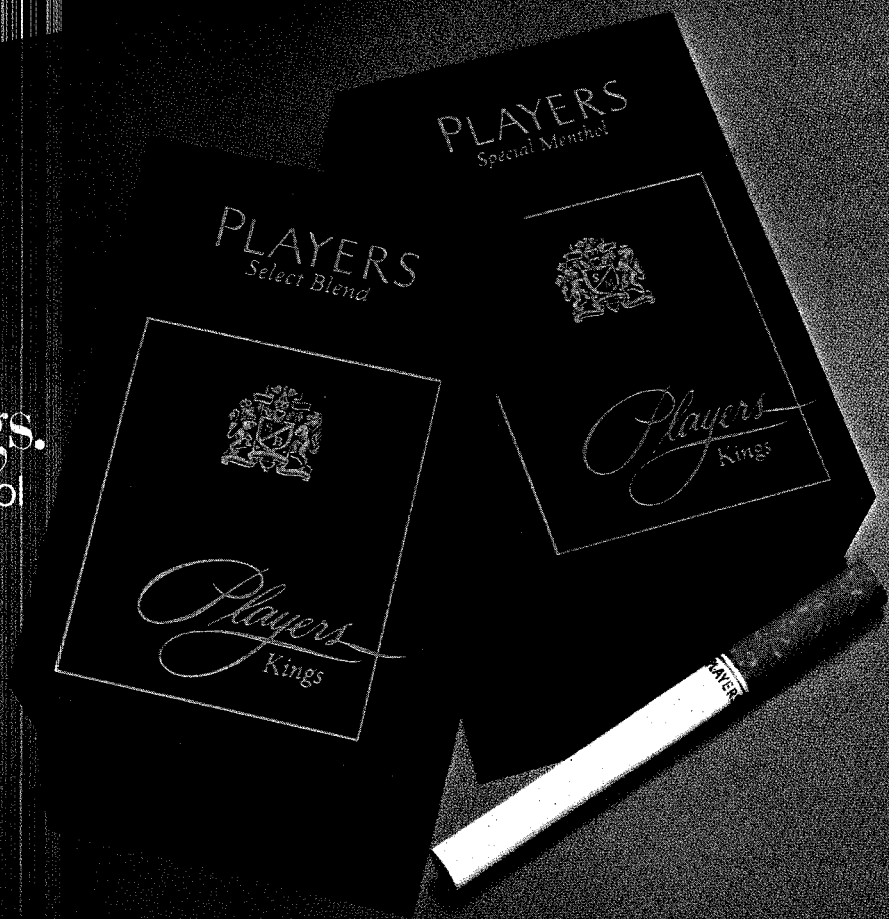
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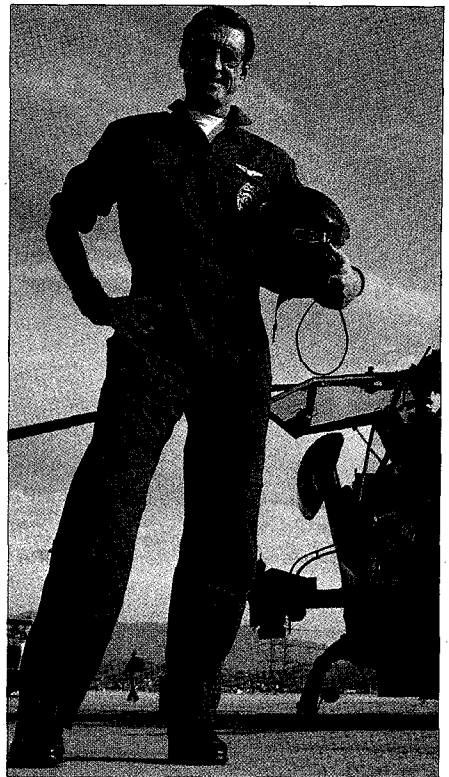
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city across the river, the New York he would later make his home. The other was his father.

"My father thought of himself as an authority on everything," Scheider says, smiling and shaking his head. "On everything! There wasn't *anything* he wasn't an authority on. And the formal communication between my father and me was called *argument!*"

Scheider pauses, lights a cigarette, inhales without pleasure. A young woman in the next booth has spotted him now, and squirms around, trying to verify the sighting. Scheider can't see her.



Blue Thunder: A summer hit?

"The only way we could express any love between each other was to argue and fight and scream," he goes on. "And debate. He was one of New Jersey's outstanding bigots. He hated Jews and he hated niggers and he hated Catholics. But he was also a phony. Because in his daily life he did business with *all* those people, and they were his *friends*. He went to a black *dentist!* Can you imagine? He's got this guy's hands in his mouth for two hours, and then he comes back to the gas station and starts telling me stories about *this nigger son of a bitch* or *that*. And I'd say, 'Wait a minute, you just were with Doctor Kincaid!' And he'd say, 'Oh, *that's* different. Dr. Kincaid is a *gentleman*.' And I'd say, 'Yeah, Dad, but he's *black!*' And he'd say, 'It's different, it's different.'" Scheider pauses and laughs. "Or we'd be driving and someone would cut him off on the highway, and he'd say, '*That Jew son of a bitch!*' And I'd say, 'Dad, you never *saw* the guy, you don't *know* him, how do you know he's *Jewish?*' And

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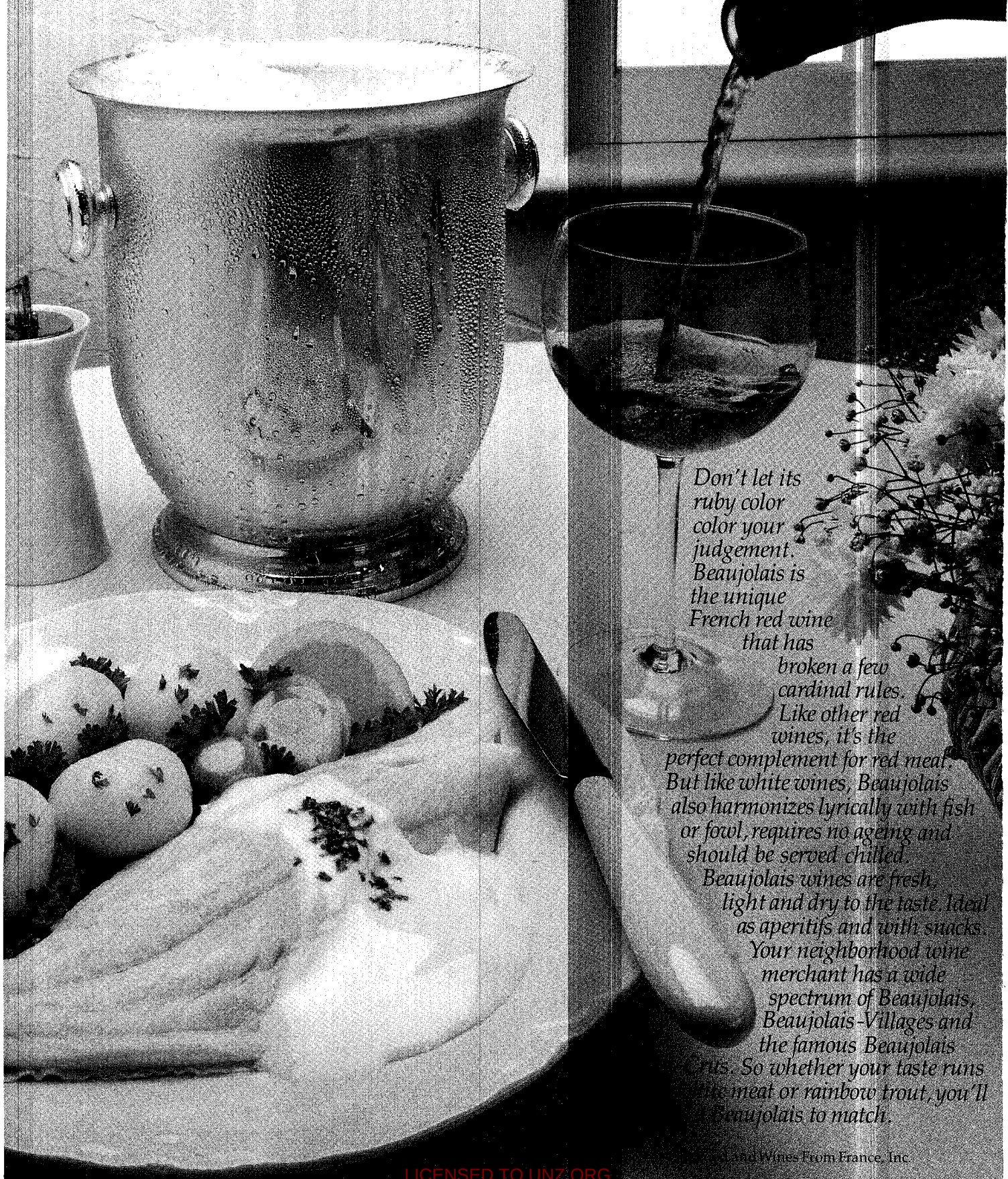
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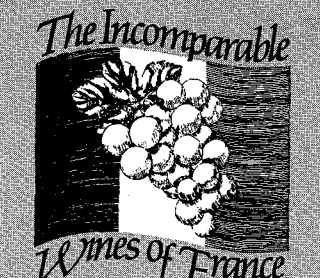
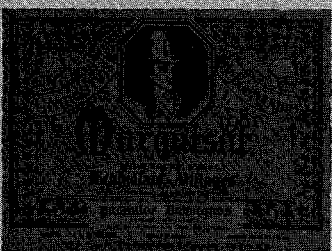
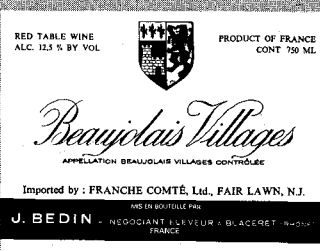
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he'd say, 'Who else would drive like that!' When I first saw Archie Bunker on television, it wasn't so funny to me. It wasn't so funny. Oh!"

The young woman leans over the back of her booth.

"Why do I know you?" she says.

Scheider smiles. "Because I'm an actor."

"Roy Scheider, right?"

"Right!"

Scheider turns around, talking about his father the way Faulkner once discussed the state of Mississippi: You love in spite of, not because. Through the years after the war, Scheider's father saved money, and Scheider himself worked summers, for the golden chance to go to college. If you haven't grown up in the working class, you can't know how much such an opportunity can mean. It certainly changed Scheider's life.

"I started at Rutgers, taking the bus down from Maplewood each day," he remembers. "I was a pre-law student, with a major in history. But going to Rutgers wasn't my idea of going to college. That bus drive was making me crazy! Then I met a bunch of guys who were going to this liberal-arts college in Pennsylvania."

The college was Franklin and Marshall, in Lancaster. In his sophomore year, Scheider transferred there. At that time, he'd appeared in only one high-school play, Mary Roberts Rinehart's *The Bat*. But in his second month at Franklin and Marshall, he saw a production of *Billy Budd*.

"It just knocked me out," Scheider remembers. "As a *spectator*! And I said, 'Hey, this looks like a terrific thing to do.'"

BY THE TIME HE REACHED college, Scheider had jammed his adolescence into a few brief years. At sixteen, he was told that the rheumatic heart was behind him (although he still has an irregular heartbeat). He came out of his sickbed 70 pounds overweight, and undertook a ferocious physical regimen to lose the weight (he did, and never regained it). He went swimming every day, played baseball, even entered the New Jersey Diamond Gloves as an amateur welterweight in 1951, won his first bout, had his nose permanently altered in his second, and immediately retired. He had also discovered New York.

"New York was where the action was," he remembers. "When we were sixteen, seventeen, we'd steal whoever's father's car was available and drive over to New York. It wasn't theater that drew us; it was *music*. We came over to Central Plaza, Stuyvesant Casino, Nick's, Condon's, all those places. Always on a Friday or Saturday night. And we'd stay till the bars closed, and got absolutely

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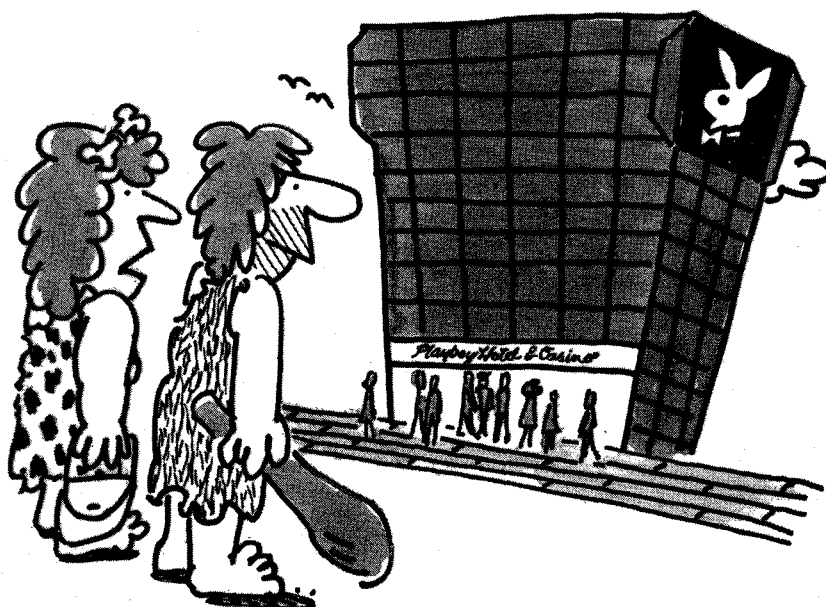
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s---faced. Just listening to music. It wasn't even *girls*; it was *music* that we were after. We saw people like Sidney Bechet and Wingy Manone and Satchmo. We loved the black musicians. We thought that was the real music, and it was.

"Even now. I've been in New Orleans twice, and each time, I went to Preservation Hall. I stand in the back, and I just cry, like an asshole. 'Cause that's *it*! That's the *end* of it. I hear those old f---ers playing 'Just a Closer Walk With Thee' and those old things, and I realize that in two weeks it could be over. Two of them could die tonight and tomorrow night, and that breaks up the band, and it's *no more*.

"I saw Bechet the night he came back



French Connection: Suddenly he was ahead.

from Paris, after ten, twelve years away and . . ."

The young woman is standing over him now with a piece of paper in her hand. Scheider signs it. Then she invites him to visit the shop where she works. Scheider smiles patiently. For a moment he resembles a character he plays better than anyone: the decent, ordinary man who is suddenly pushed too far and then pushes back. But the woman doesn't push any farther, and Scheider doesn't push back. She leaves, and he shakes his head and sips his coffee.

"Where was I?" he says.

Oh, yeah, Franklin and Marshall. . . He tried out for plays, and started acting. Among those who came to see him was the late Richard Gehman, one of the most successful magazine writers of the fifties and sixties; he was then married to actress Estelle Parsons. Gehman and Parsons both encouraged him. But the key influence was Darrell Larsen, the man who ran the college theater.

"He'd worked for the Theatre Guild during the Depression as an actor and reader," Scheider says. "But when jobs were hard to get he took an assistant professorship at Franklin and Marshall, and they liked him so much they built him a theater. This old curmudgeon was right out of *The Man Who Came to Dinner*. In fact, he *looked* like Alexander

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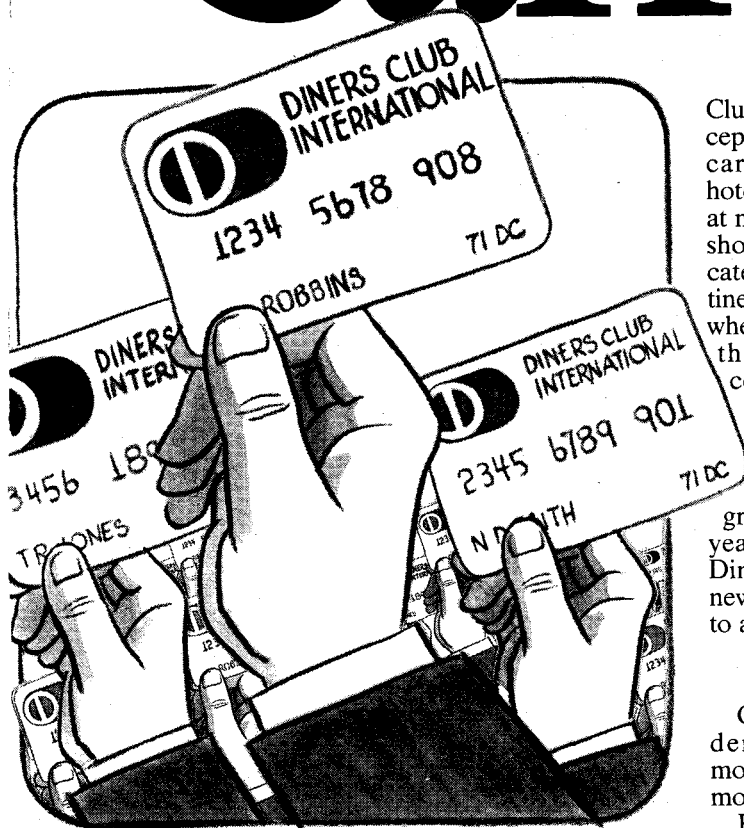
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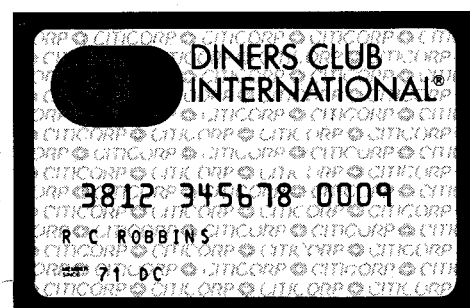
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Woolcott. You know, big guy, cigarette holder, ashes coming down his chest, drunk all the time, multi-sexual, real *decadent-looking* theater guy. But very pragmatic, very practical."

At that time, Scheider had no ambitions to be an actor, but did have an image of himself as a New Yorker.

"My idea of the city was always romantic, out of literature," he says. "I got it from musicians, from Fitzgerald, from O'Hara, from Ring Lardner. All those guys who wrote out of New York. That's why I wanted to go there. I dreamed about coming here and living with the literati. This was my destination. The route that I finally took to get here still seems peculiar to me. I always imagined myself as a lawyer or a writer. That was before acting."

As an actor at Franklin and Marshall, Scheider swiftly discovered he had some talent. Three years in a row he won the Theresa Helburn-John Opdycke award ("That's Opdycke with an O. He wrote grammar books"). The award entitled Scheider to come to New York and see three plays, visit backstage with the actors, observe the mechanics of production. At the same time, he was acting in the college plays.

"It changed my life," he says flatly. "My *whole* life. It gave me a *home*. A place to go. I was more happy during the three hours we rehearsed every evening than I was anyplace else. It brought me a sense of *power*. A sense of respect among my fellow students, *and* the ladies in town. And all of a sudden my *grades* were getting better. How was it that my grades were getting better when I was spending three hours in the theater, and studying less, but doing better work? I was doing better work because I was *happy*."

On graduation night, in 1955, Scheider's parents went to Lancaster to see their son on his big day. It was also a big day for them. The next step was obviously law school. That evening, diploma earned, they all went to a hotel to celebrate, and Scheider told them what he hadn't been able to tell them until then. He wasn't going to law school. He was entering the air force, because he'd used the R.O.T.C. to stay out of Korea and "owed Uncle Sam the time." And when he got out of the air force, he was going to become an actor.

His father looked at him and said, "You're a damned fool."

Today Scheider remembers the moment vividly.

"The thing is, the son of a bitch didn't realize that when he used to watch all those lawyer shows on television and go to the movies and see lawyers, what he was really appreciating was the *acting*. Not the *law*. He liked the dramatics of it all. The drama of the trial. The conflict. The verdict. He didn't know anything about the law, I didn't know anything

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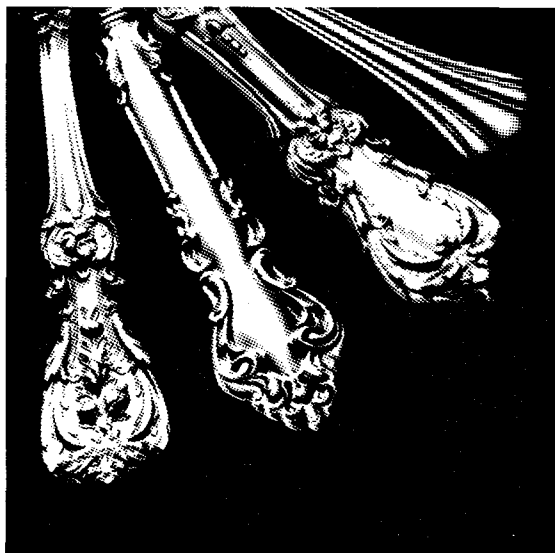
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about the law. We were affected by drama."

SCHEIDER WENT TO FLIGHT school and made first lieutenant. But he washed out of the school "because I was a lousy mathematician," and ended up as an air-traffic controller. "I said to them, 'You idiots! I can't do my own navigation, and now you're gonna put me down in front of a scope and make me do it for other people?'" He wound up in an air controller's tower in Oregon. One night, at a party for a local theater, he met a woman who was married to a labor lawyer from Coos Bay. She was a



All That Jazz: Personal best.

surgical nurse, working at the hospital of the University of Oregon.

"Her marriage was on the rocks," he says with a certain melancholy. "And it was very natural that we should come together. About a year later, she divorced her husband, and I married the whole gang. I married her and I married her two boys. I took over the whole family. I was 26, and I thought I was gonna handle this. Oh boy..."

He was discharged from the air force in 1959, still determined to be an actor.

"We drove to New York in this Volkswagen, she and I and the two kids," he remembers. "We finally got an apartment in East Orange. That lasted about a year and a half. I couldn't take the fact that not only was she working and bringing in all the money but I'm over here in New York making the rounds, trying to get work, and they didn't go together. It just wasn't what I thought it was going to be. I couldn't pursue my career." A pause. "So I gave her everything." Another pause. "All the money I had, the car, everything. And I said, 'Phyllis, I just can't do it. I can't do this and be an actor. And what I want to be is an actor.'" Scheider lights a cigarette. "That's one of the most unpleasant chapters of

my life, when I dumped on this nice lady and the two kids and sent them all packing back to Oregon. She doesn't talk to me to this day."

That was also the end of New Jersey. Scheider took the first of a series of flats in Manhattan and began to scramble in the theater, a classic scramble that would last until the release of *The French Connection*, in 1971. At one point in 1959, he even returned to Franklin and Marshall to appear in *Richard III*; the production was reviewed in the *New York Times*, and the review was seen by Joseph Papp. Scheider was called to New York for a reading at the old Central Plaza ("All the musicians were gone . . .") and was cast as Mercutio in the New York Shakespeare Festival's production of *Romeo and Juliet*. In the years that followed, he worked at the McCarter Theatre, in Princeton, the Boston Fine Arts Festival, the American Shakespeare Festival, in Stratford, and the Arena Stage, in Washington. He won an Obie for his performance in the 1968 production of *Stephen D.* And he played everything: comedy, Shakespeare, oblique modernist experiments, melodramas. In Stratford, he also met a young actress named Cynthia Béboût.

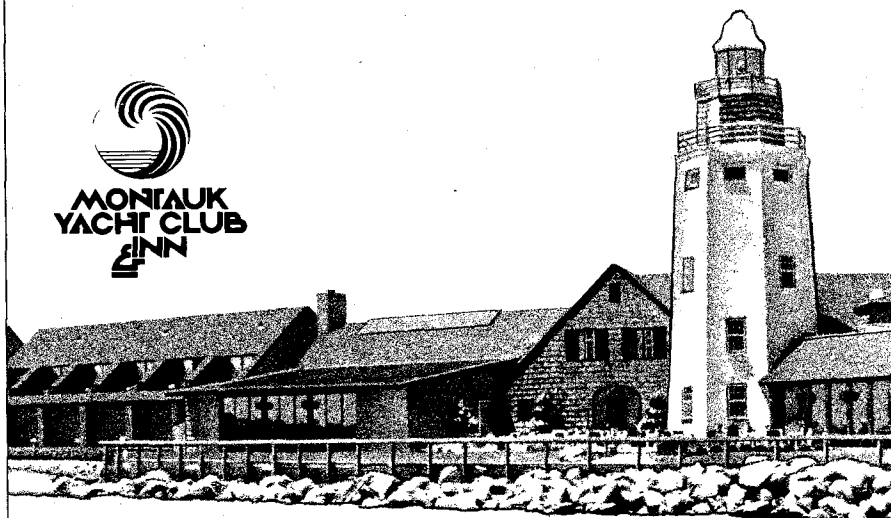
"You want to know the difference between Cynthia and Roy, and most of the rest of us too?" says a mutual friend. "One night all three of us go to a movie, a Brian De Palma picture, and we find ourselves in front of a paper rattler. The candy wrappers just keep rattling. I'm in despair. Roy does a long slow burn, figuring the movie is ruined. But we don't say anything or do anything. Finally Cynthia stands up, turns around, and shouts, 'Will you please shut the f--- up!' That was the end of the paper rattling."

At Stratford, they were both playing a variety of roles. He was at first put off by what he thought was her toughness, the sense she exuded of being unapproachable. Then, one night, he was in a bar near the theater and saw her sitting with a man in a booth. She kept looking at him, and Scheider would look away, then back again, and see her looking at him again. Then he saw her pour a beer over the man's head. The man got up and stormed out, and Scheider walked over to the booth. "What did you do that for?" he asked. She answered, "To get you to come over here." The way Scheider tells it, he sat down and never got up.

"It works for us," he says. "One day she came to me and said she was finished with acting, that it was all up, that she was going to do something else." In 1970, she became a film editor, and now has an impressive series of credits: *Breaking Away*, *Chilly Scenes of Winter*, *Eyewitness*, *Without a Trace*. "We're not exactly in competition. But we are in the same business, we speak the same language, we know what we're talking

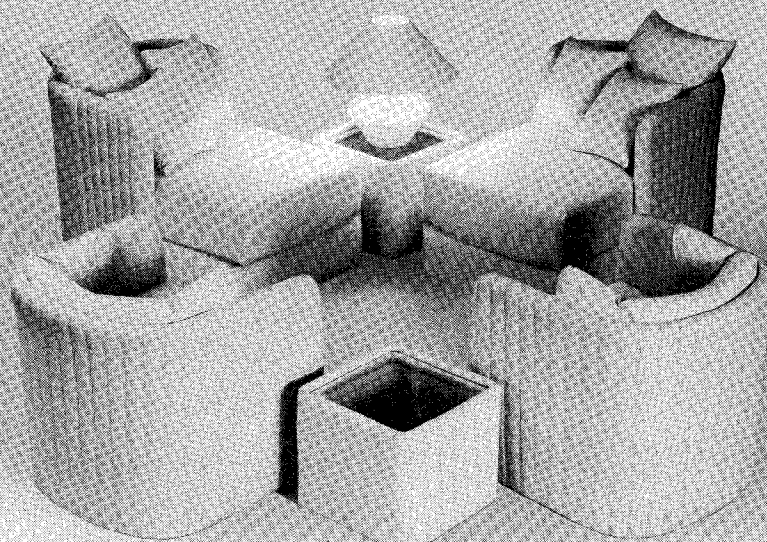
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NEW YORK POST

about. The relationship is very clear: *She's the star.*"

Scheider and Cynthia Béboût were married in November 1962, and among people who know them, the marriage has an almost legendary George-and-Martha aspect. One or the other is always packing a bag and moving to a hotel for a few days. Scheider also has a reputation for being a practicing heterosexual, particularly on the road. Clearly, they have an arrangement; when Scheider is off on a location, he is not expected to lock himself in his cell at night. Cynthia laughs at his obsession with physical fitness (he runs every day, does gymnastics three times a week), the way he bastes himself in the sun, the unconscious narcissism of the actor, the way he quotes great writers. She was once quoted as saying to him, "Read, read, read, and still you don't improve! You're the same rotten person you always were!" If there was any chance that Scheider could succumb to the self-centered isolation of the movie star, two things would prevent it. One is Cynthia. In her astrigent way, she keeps him straight. The other is their decision to live in New York.

"I like California," he says. "I've worked out there a lot. But I could never live there. It's too easy, too pleasant, too empty. You never see anything. In New York, you're always crashing up against people, whether you like it or not, real people, not people in The Industry. You run into blacks and Latins and cab-drivers and cooks and cops and thieves, every goddamned thing. And that's where the actor gets his goodies. Out here, I walk down the street and I know where I am. And I remember how I got here."

There were several important breakthroughs. His first speaking part in a movie was in *Stiletto* in 1969. But *Klute* was crucial; he played Jane Fonda's pimp, and he and Fonda often wandered the streets together, watching real pimps and real hookers at work. The big break was *The French Connection*. He'd been a pro for a decade, but that movie changed everything. Even his father.

"All those years I was banging around the country," Scheider remembers, "I'd come home and Dad'd say, 'How are things over in Greenwich Village?' That's the way he said it, too: *Greenwich*. You know, 'What are you doing over there with all those fagolas?' I mean, I was playing in good theaters, in good plays. But he never counted any of that. He'd come see the plays, and even enjoy them. But he still couldn't understand why I wasn't going to *night school*! It wasn't until *The French Connection* hit that he realized that maybe, just maybe I'd made the right decision."

Scheider was cast as Detective Buddy Russo in the film before Gene Hackman was cast as Popeye Doyle. The first man

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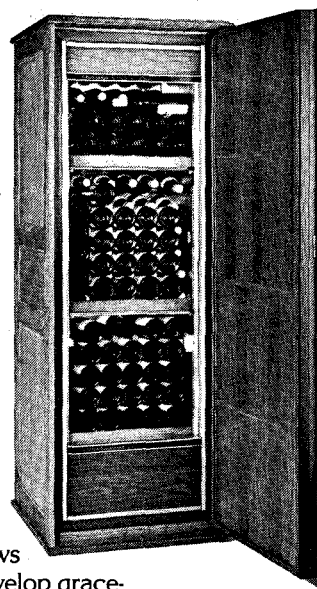
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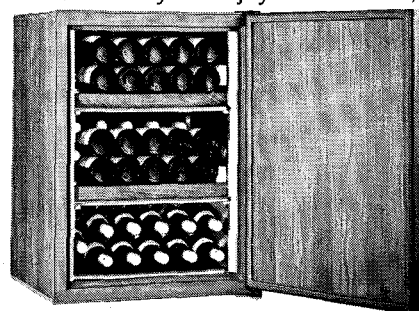


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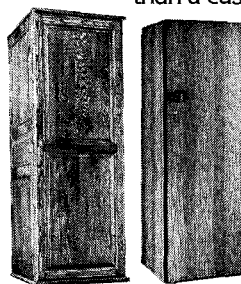
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tested for the Popeye Doyle part was in fact Jimmy Breslin ("In the action stuff, he was great, but when he had to say 'Pass the sugar,' not too good. *Desperate ...*"). When Hackman arrived, he and Scheider traveled at night with Eddie Egan and Sonny Grosso, who were still cops then, took part in police raids, and wrote down scraps of language that director William Friedkin later incorporated into the script.

"We didn't know how good it would be," Scheider remembers now, "but we did know it'd be the most authentic cop movie made up to that time, and we were right. It was all very exciting. To suddenly find yourself a *movie* actor. Suddenly you find that you have more than \$400 in the bank. Cynthia and I were married ten, eleven years and never could get more than \$400 in the bank. It got to be a *joke*. Every time we got a little ahead, *bang!* Something would happen—we had to get out of the apartment, the baby was born [their daughter, Maximillia, is now nineteen and will be married this month]—then it was back to Equity for more loans. Now suddenly we were ahead."

EVERYTHING FLOWED FROM there: *Jaws* and its sequel, the chance to play with Laurence Olivier and Scheider's old friend Dustin Hoffman in *Marathon Man*. There was one that got away: He had spent much time with director Michael Cimino preparing for *The Deer Hunter*, but couldn't get out of a contract that committed him to *Jaws 2*, and lost the part to Robert De Niro. "Just lousy luck," he says. But sometimes luck worked the other way. Richard Dreyfuss was originally cast as Joe Gideon in Bob Fosse's *All That Jazz*. When Dreyfuss walked out after a quarrel with Fosse, Scheider convinced everybody he could look like a dancer ("I'm an actor," I told them, "I can do any goddamned thing") and won the part in the movie he considers his best work.

He also began to resolve other matters in his life. It wasn't as simple as moving to the East Side from 90th Street and Broadway, where he would see too many fellow actors going to the unemployment office. Nor was it as simple as dealing with success and the inevitable failures that are the lot of every actor. He still had to deal with his father.

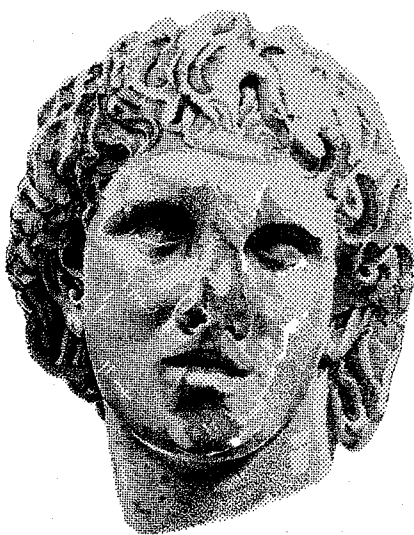
"One day I had one of my typically unsatisfactory telephone calls from him," Scheider remembers. "I was telling him some news, something that I had done, and he didn't register any particular excitement about it. I slammed the phone down, and I was grouching around the house when Cynthia said, 'Why don't you go over and talk to him, and get this over with!'"

"So I hopped in the car and drove



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over to New Jersey and threw my mother out of the kitchen, and I sat down with him. I said, 'Listen, just listen to me. I gotta tell you. First of all that I love you very, very much, and I know that you love me very, very much.'

"He'd been ill, you see, and I knew there wasn't much time left. So I said to him, 'I just want you to know that *everything* I do—*every day!*—is to get your approval! And you don't give me any! Now I'm telling you that I forgive you for that. I'm not even gonna count that. But you're going to tell me *right now* that you love me! Because you *never* told me. Ever!'

"And he said, 'Well, uh, er, I . . .' And I said, 'Never mind what you told Aunt Mary and the relatives and all that s---. I want you to tell me *right now!*' Well, I thought his face was going to explode. He got so red and so choked up I thought he was going to have an attack. And finally he squeezed it out. He finally squeezed it out. And I hugged him and he hugged me and it was very teary. It was one of those scenes where . . . it was tough. Tough!"

Scheider pauses again, stirring cold coffee. "A year after he died, on Christmas Eve in my brother's house in New Jersey, I said to my mother, 'Did he ever tell what went on that time in the kitchen?' No. He never told her. He just told her it was our business. And it was."

TODAY, SCHEIDER IS EXUBERANT about his life and his profession. When not working, he goes to movies and theater and reads steadily "to fill the well." Failures like *In the Still of the Night* continue to rankle, but he thinks *Blue Thunder* is "great fun." And he believes acting has made his life more full.

"I always thought that acting was a natural, normal human function," he says. "It's a natural thing for people to share their experiences. We like nothing better than somebody telling us a terrific story. You know, 'I got up this morning and *guess what happened?*' And the better the guy tells it, the more he plays the part, the more entertained we are. And the more that experience expands our own life, because it's similar to a lot of things that happened to us, only *he's* telling it better. You naturally lie and dramatize a little bit, just to hold the attention of the people you're talking to. An actor does the same thing when he's playing a part.

"The theater lies like truth. That's Harold Clurman's phrase. Lies like truth. The theater lies because it expands the truth. And by expanding and dramatizing the truth, it makes it more than just the facts." He lights another cigarette. "That's what writers do. That's what actors do." He takes a drag. "That's what I do."

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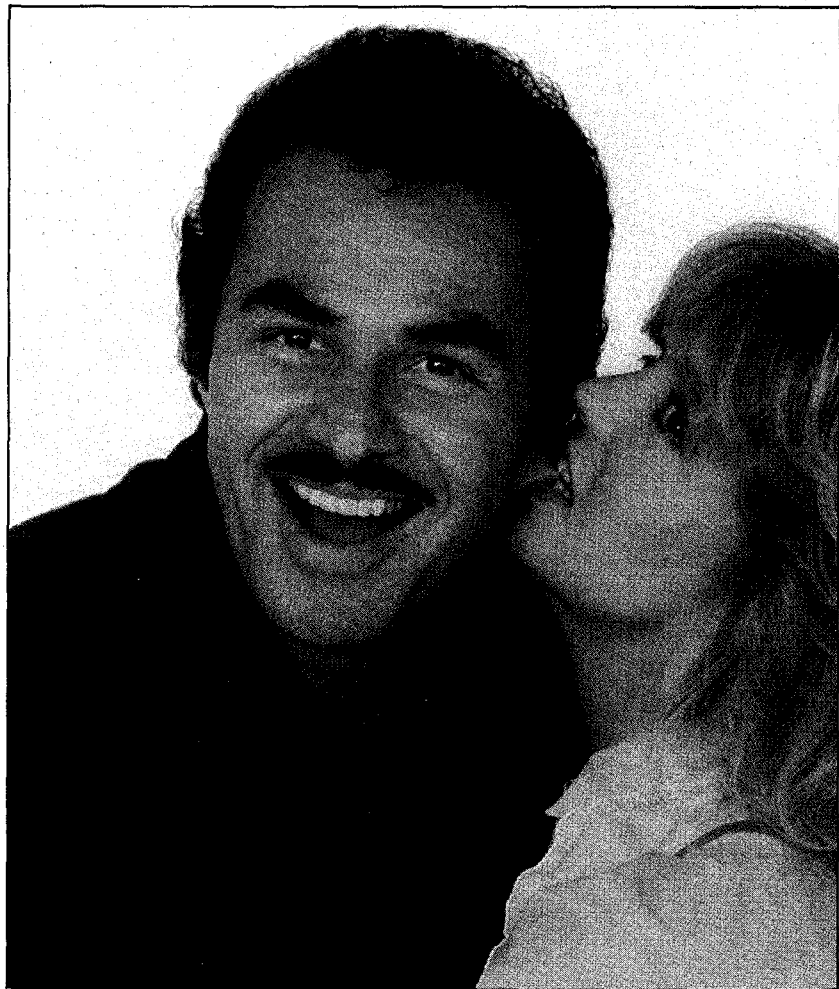
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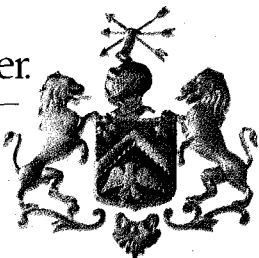
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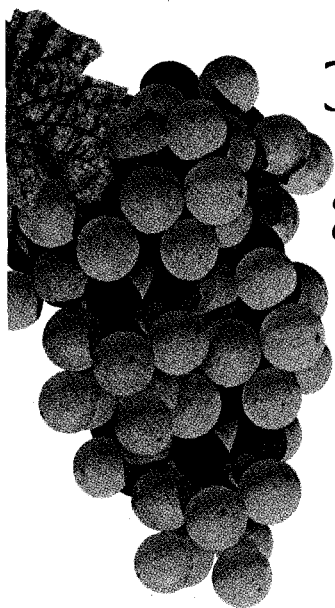
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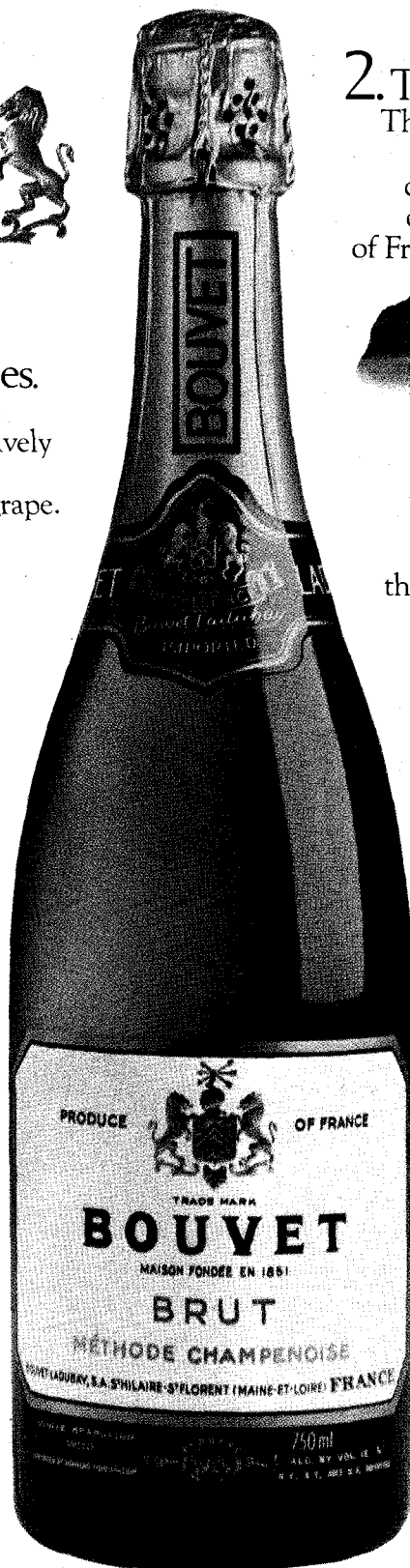
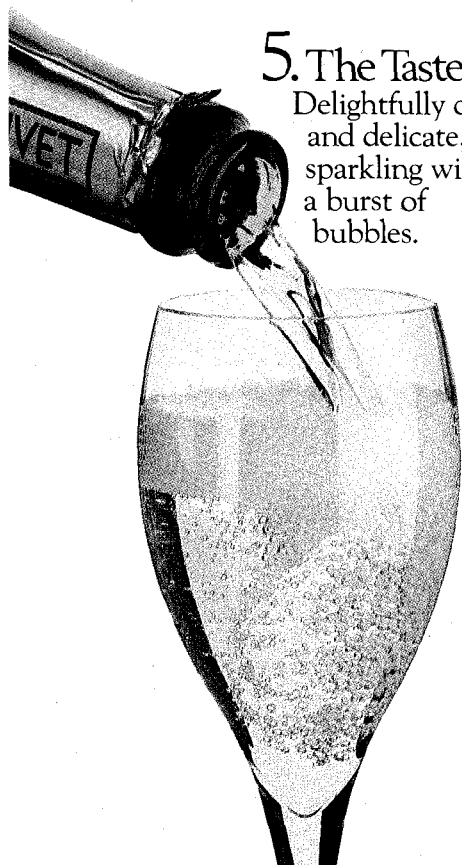
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SUMMER

ENTERTAINING

BY BARBARA COSTIKYAN

It's no surprise that for many people the best times of life come in summer. There are those nights when the moon's the color of peaches, the air smells

of roses, the food's crisp from the fire, and everybody gets sticky fingers. Then there are cool summer houses: airy rooms, the slant of evening sun across the wooden floors, a sturdy table set with soups and salads, flowers everywhere. In summer, the outdoors comes inside. People can feel carefree and unpredictable.

Indoors or outdoors, summer's best parties don't depend on elegance or elaborateness. Instead, they celebrate the fresh air and fresh food of the season.

Beginning on page 64, two well-known cooks prepare a selection of cooling soups and salads, then head outdoors to grill summer suppers over pine needles, grapewood, and mesquite, open-fire fuels that are new to New Yorkers but as old as the appetite. On page 72, three hosts set their tables for company—one in a country house, one in a city loft, one in a city garden. Finally, on page 81, there's news about wines that stand up to summer's hearty foods.



Photograph by Bruce Wolf.

Antique Swedish table and chair and Danish painting at Evergreen Antiques. Market basket, napkins, tablecloth, and dish towel at Cherchez. "Salem" silver spoons at Tiffany. Bistro Stripe

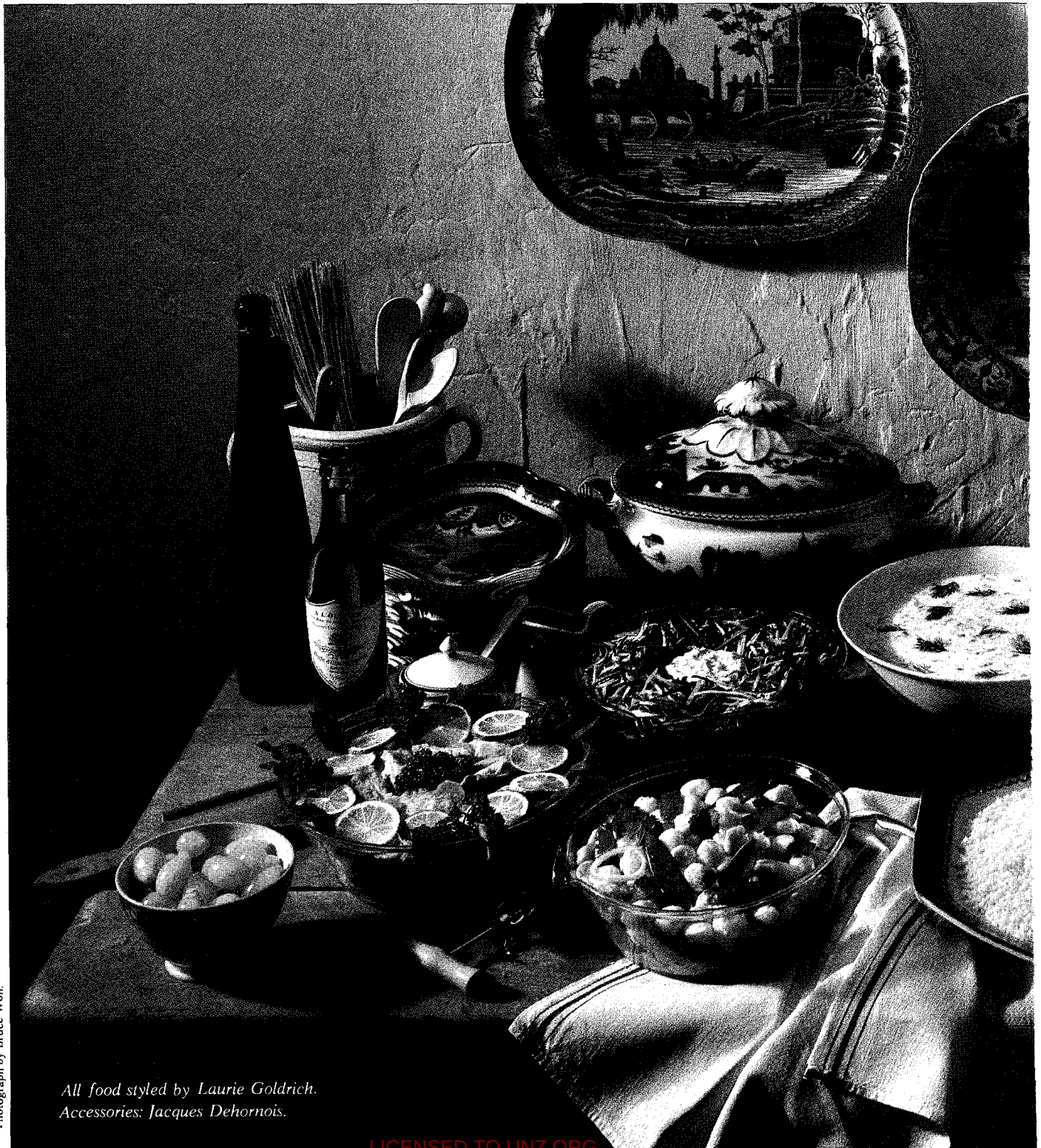
plates and blue bowl at Turpan Sanders. Antique blue-and-white bowl and glasses at Portobello Cellar. Staffordshire bowl at Ages Past Antiques. Plant at Southflower Market at Macy's Cellar.

SOME LIKE IT COOL

IN SUMMER, GUESTS BRING OTHER guests, and nobody's ever on time, especially if it's a good beach day. Not to worry. This food can wait, and it can stretch! All the recipes, on page 66, are

meant to serve eight good eaters, but if some of the eight don't show (another joy of summer), you'll be happy to be eating these leftovers the next day.

Our guests, cookbook writer Paula Wolfert and restaurateur John Clancy, believe that these cool summer foods (especially the cold soup) will flavorfully beat the heat. Here in the white bowl is



All food styled by Laurie Goldrich.
Accessories: Jacques Dehornois.

Wolfert's tart and tangy shrimp-and-red-pepper soup, with a vaguely picklelike flavor—it's made with buttermilk and is chock-full of shrimp and cucumber. Then, couscous (on the blue-trimmed platter, center)—a nice little diadem of simmered green and white vegetables on a mound of rich grain. As a summer side dish, couscous is just right (you'll find Wolfert's superb Berber couscous in her book *Couscous and Other Good Food From Morocco*, published by Harper & Row). Topped with lime slices is Wolfert's escabeche of chicken, just hauntingly spicy. Then, Clancy's bay-scallop sevice, with its snow-pea garnish, and his cold salad—a julienne

of zucchini, dressed with a pesto mayonnaise (something to give this summer supper a nice garlicky lift).



IN THE OPENING page, Clancy's crab Rosa, a cold version of the famous crab soup served at John Clancy's restaurant, a place known for fish. Spilling from the newspaper, Clancy's perfect boiled shrimp. Here's

how to do it: Put three dozen raw medium-size shrimp into a large pot, and cover with cold water. Just before the water boils, drain shrimp, and place them on a newspaper. Sprinkle them lightly with coarse salt, and wrap them up. You'll hear a sizzle—that's the salt getting into the shells. Then, when you're ready, unwrap, peel, and eat (dunk them in anything—or nothing!). On the platter in the foreground, Wolfert's smoked salmon in a ring of vegetables—heady with fresh coriander. The dynamite combination of salmon, coriander, and a cold tomato-vinaigrette sauce makes this the star supper dish of the summer.



Nineteenth-century Danish table. Swedish basket, glass bowls and tumblers at Evergreen Antiques. "Blue Canton" soup tureen, platter, and soup bowls by Mottahedeh, at Tiffany. Staffordshire platters (on wall) at Ages Past Antiques. Antique bowl, bottle, and dish towel at Portobello Cellar. Wooden utensils and Bistro Stripe plates and bowls at Turpan Sanders. Earthenware marmite, A l'Olivier olive oil, white bowl, and silver-plated flatware at Dean & DeLuca. Silver wine coasters at Tiffany. Wine courtesy of Morrell & Company. Chicken at Bob Pryor Antiques.

BASICS

Smoked Salmon With Tomato Vinaigrette And Vegetables

24 slices smoked salmon

Tomato-vinaigrette sauce:

- 1 shallot, finely chopped
- 1 tablespoon tomato paste
- 2 tablespoons red-wine vinegar
- ½ teaspoon coriander seeds
- 4 ripe tomatoes, peeled and seeded
- Salt, pepper, sugar, and cumin to taste
- ½ cup olive oil
- 1 tablespoon chopped fresh coriander

Cook first four ingredients for 3 minutes over low heat, and scrape into a blender to pulverize seeds. Add tomatoes, then purée until smooth. Add salt, pepper, sugar, and cumin. Thin with ½ cup olive oil to yield 1½ cups of sauce (sauce will be orange). Fold in fresh coriander before serving.

Garnish:

- 4 small turnips
- 4 small carrots
- 4 small zucchini
- 10 artichoke bottoms (optional)
- 6 tablespoons fruity olive oil
- ½ teaspoon coriander seeds
- 2 cloves garlic

Cut vegetables into slices the size of a fat pinkie. Blanch turnips and carrots in boiling water (2 minutes), drain, and set aside. Pour boiling water over zucchini, drain, and refresh at once in cold running water. If including artichoke bottoms, cook them until tender in a non-aluminum saucepan with 1 tablespoon milk added to water. Drain, and set

aside. Heat olive oil and coriander seeds in a skillet over medium heat. Add artichokes and cloves of garlic, and cook 2 minutes, stirring. Remove with slotted spoon, and drain. Add zucchini to oil in skillet, and toss for 30 seconds so the oil penetrates, then drain and set aside. Add carrots and turnips to skillet. Toss in remaining oil for 2 minutes, then drain and combine with other vegetables. Discard remaining oil. Toss vegetables with vinaigrette sauce. Cover, refrigerate, and marinate overnight. Arrange around thin slices of smoked salmon. Before serving, sprinkle with fresh coriander.

Escabeche of Chicken

- 8 boned chicken breasts, split
- ¾ cup buttermilk
- 1 teaspoon coarse salt
- Pinches of grated nutmeg, ground clove, ginger, and cinnamon
- ½ cup all-purpose flour
- ½ cup whole-wheat flour
- Oil for frying
- ¾ cup Spanish olive oil
- 3 onions, sliced
- 3 carrots, sliced
- 1 green bell pepper, chopped
- 2 bay leaves
- ½ cup cider vinegar
- ½ cup lime juice
- Lime slices and orange zest for garnish

Marinate chicken in buttermilk seasoned with salt and spices for 3 hours. Combine flours. Remove chicken from marinade, and roll in flour mixture. Fry chicken on both sides in hot oil until golden, drain, and set aside. Heat Spanish oil in enam-

eled cast-iron skillet. Add vegetables, bay leaves, vinegar, and pinches of spices. Bring to a boil, and cook 15 minutes. Slip in the chicken, and cook 10 minutes or until chicken is tender. Add lime juice, cover, and let marinate in refrigerator for 24 hours. Garnish with lime slices and orange zest.

Shrimp-and-Red-Pepper Soup

- 12 ounces cooked shrimp, coarsely chopped
- 1 fillet of sole, steamed and flaked
- 2 dill pickles, chopped
- 2 bunches scallions, sliced thin
- 2 cucumbers, peeled, seeded, and chopped
- 1 quart buttermilk
- ½ cup chopped fresh dill
- 2 cups milk
- 1 small can sauerkraut juice
- Fresh ground pepper
- Lemon juice to taste
- 1 roast red pepper, seeded and chopped

Place all ingredients except red pepper in large bowl, stir, cover, and allow to mellow overnight in refrigerator. Add red pepper at the last minute as a garnish. Adjust seasoning to taste.

Bay-Scallop Seviche

- 2 pounds uncooked bay scallops
- ½ cup lemon juice
- ½ cup lime juice
- ½ teaspoon finely chopped garlic
- ½ teaspoon crushed hot-pepper flakes
- 1 sweet red pepper cut in very fine strips

- 1 tablespoon (or more) chopped fresh coriander
- Coriander sprigs and snow peas for garnish

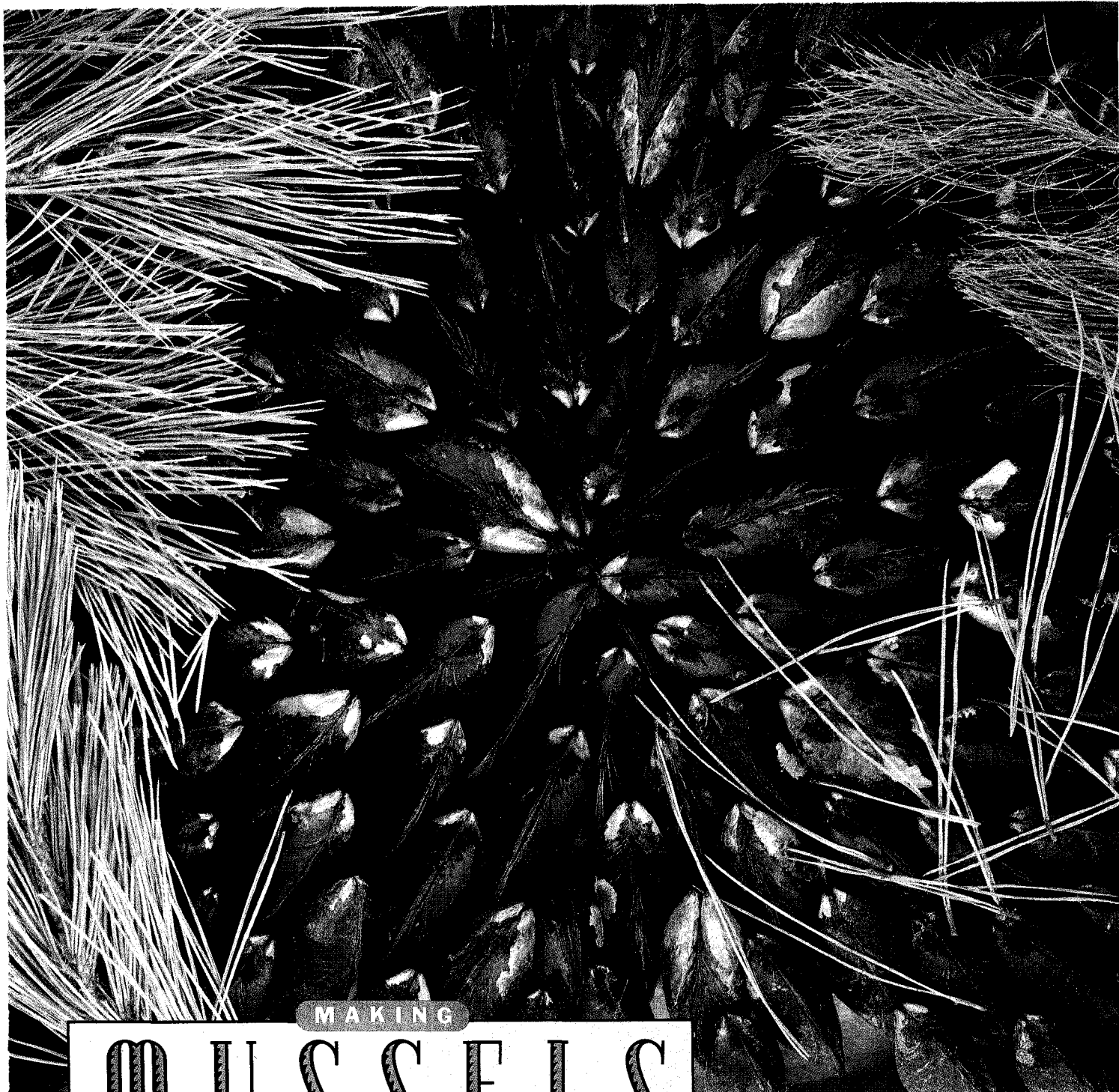
In a glass bowl, combine all ingredients except garnish. Cover, and let mixture marinate in refrigerator for 2½ hours, stirring occasionally, or until scallops turn very white. Serve in a large bowl, garnished with coriander and snow peas.

—From John Clancy's Christmas Cookbook (Hearst Books).

Crab Rosa

- 2 tablespoons each, diced green and red pepper
- ¼ cup diced celery
- 2 scallions, chopped
- 2 tablespoons diced carrot
- ¼ teaspoon chopped garlic
- 8 tablespoons butter
- 8 tablespoons flour
- 1 large tomato, peeled, sliced, and seeded
- ½ cup white wine
- 6 cups chicken broth
- 1 bay leaf
- ½ teaspoon crushed peppercorns
- 2 cups heavy cream
- 2 tomatoes, peeled, seeded, and chopped
- ¼ cup chopped fresh dill
- ½ pound crabmeat, flaked
- Tabasco, salt, pepper, and sugar to taste

Sauté green and red peppers, celery, scallions, carrot, and garlic in butter. Stir in flour, and cook 2 minutes. Add sliced tomato, wine, broth, bay leaf, and peppercorns. Bring to a boil. Reduce heat, and simmer 30 minutes. Add cream, chopped tomatoes, and dill. Now add crabmeat, and season to taste. Return to a boil, then chill before serving.



MAKING

MUSSELS

IF YOU SUFFER FROM MOULE MADNESS, you'll be thrilled to learn a rustic way to make them—a French mussel bake. A thick layer of flaming dry pine needles on top of the mussels is half the secret, but the other half's more important: The mussels are packed so tightly together they *can't open*. As the pine needles crackle and burn, the closed shells allow the mussels to reabsorb their own juices, while the steamy pressure causes the mussel meat to swell and become tender.

This dish, called "l'éclade," originated in the French town of Rochefort, and the recipe for it will be in Paula Wolfert's forthcoming cookbook, *The Cooking of Southwest France* (the Dial Press, October 1983). As in life, position is everything with l'éclade: Pack the mussels as closely as possible, hinges facing center, rounded slits facing up. At the beach, you can cook them on a wet board surrounded with a border of stones. In a backyard, fill the bottom of

a barbecue grill lined with heavy foil.

To feed eight moule maniacs, you'll need five pounds of mussels. We suggest Great Eastern Mussel Farms mussels (\$2.20 a 2.2-pound bag at Balducci's, 424 Sixth Avenue, at 9th Street, and many seafood stores) because Great Eastern packs uniform sizes and cleans the mussels. When the board or grill is filled, add a layer of dried pine needles five inches thick, and light them from the outside rim. In less than five minutes, the flames will be out and the mussels will be cooked (mussels have thin shells). Brush away the pine cinders (you'll taste a few, but that's the charm), forget your sooty fingers, and pass the drawn butter.

PHOTOGRAPHED BY JOHN DOMINIS



GRAPE

NEW TO US, BUT ACTUALLY AS OLD AS antiquity, is the custom of adding grapevine cuttings to an open fire in order to give food a subtle, rustic smokiness. Vine cuttings have been used in the Mediterranean for centuries, and in France, where grapevines seem to grow everywhere, these *sarments de la vigne* are popular additions to outdoor cooking. In Paula Wolfert's forthcoming book, she tells how turn-of-the-century wine masters in Bordeaux cooked entrecote over the chestnut staves of old wine barrels, producing the fabled steak Bordelaise (pictured below, uncooked, with vine cuttings) and causing *le tout Bordeaux* to descend to local *caves* for this rare treat. "Now," Wolfert says, "the 'gourmets' of Bordeaux will tell you to add dried grapevine cuttings to the cooking fire too."

You may not have grapevines growing in your backyard (you may not even have a backyard), and you certainly don't

have a *cave* filled with ancient wine barrels. But American-style *sarments de la vigne*—pure grapewood from California vineyards—are available from Turpan Sanders (386 West Broadway) at \$3.75 for a one-pound sack. It's called Grapesmoke, and you add it to your charcoal fire when grilling outdoors.



TO MAKE STEAK

Bordelaise, broil a two-inch-thick rib steak. When you turn the steak to grill the second side, cover it with minced shallots and bone marrow, sealing the added ingredients in by pressing a hot heavy pan over the cooking meat for the last five minutes. Wolfert also

recommends grilling small squabs, hens, and paillards of chicken over grapewood. The appeal of the vines is in the flavor they impart: It's not noticeably smoky, just clean and delicate.

Grapevines also blend well with cheese. We marinated bûcheron-cheese rounds (shown on the opposite page) in rosemary and olive oil for a day, then wrapped each in several grape leaves, which had been rinsed, then patted dry (we used Krinos-brand leaves, found in most specialty food stores). The cheeses were then grilled over grapewood for a total of four minutes, turned once. Unwrapped, the cheese had puffed and oozed slightly and had absorbed a marvelous lemony flavor, which results from the happy combination of the marinade, the leaves, and the fire.

Grapevines impart special flavor to fish and vegetables too. In fact, one bag of Grapesmoke can mean a summer filled with experimentation.

Dutch tiles courtesy of Country Floors. Cotton-damask napkin at Cherchez. Staffordshire platter at Ages Past Antiques.

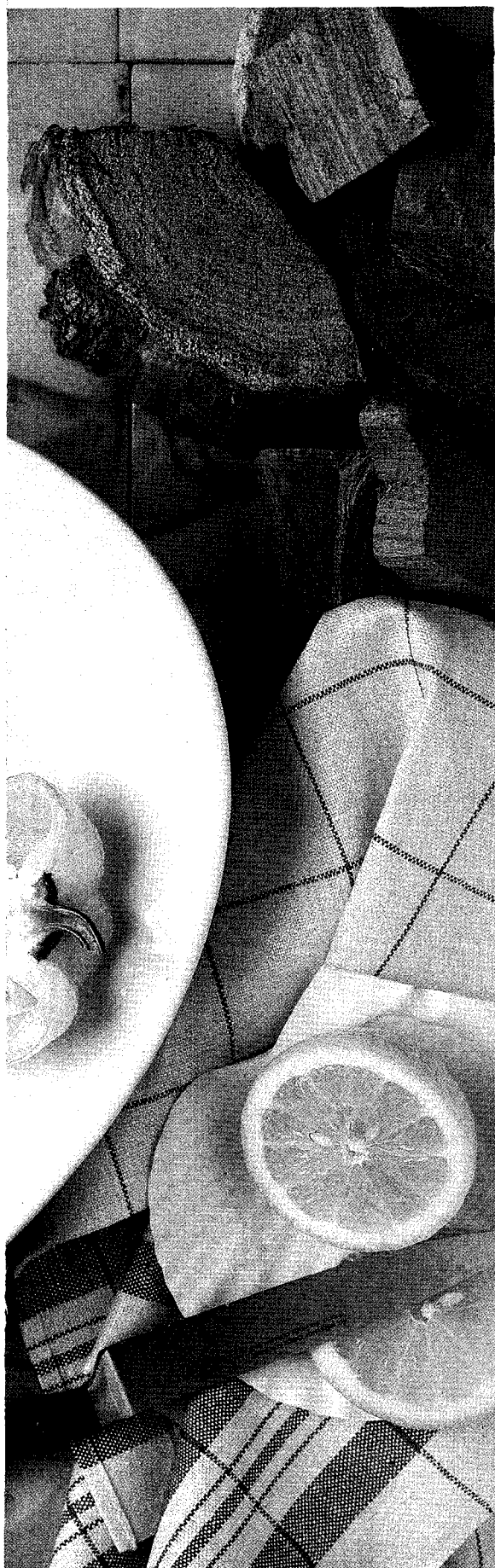


THE MEDIUM IS THE

MESQUITE



Portuguese tiles courtesy of Country Floors. Blue-and-white tattersall napkin at Cherchez. Pillivuyt fish platter, shell, and kitchen knife at Dean & DeLuca.

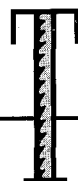


WHATEVER YOU COOK OVER charcoal you can also cook over mesquite. Mesquite gives a milder, more nutlike flavor than charcoal—you could call it outdoorsy-tasting. A mesquite fire going in your backyard is definitely appetizing and will make all your guests start to feel sporty and summery.

So, what is mesquite? It's a tree that grows in parts of Mexico and in the American Southwest. It's a dry wood that bears a sugary fruit. It's been used for cooking over the open fire for centuries by Indians in the Southwest, and you can smell the aroma of burning mesquite as you drive through the small villages of Mexico.

Mesquite as a cooking fuel and as a taste was really brought to New York's attention back in the spring of 1981, when John Clancy's restaurant opened and swordfish kabobs cooked over an open mesquite fire appeared on the menu. The taste was an instant success, and now mesquite is catching on with summer-weekend types, who find mesquite chunks at specialty food stores like Star Spangled Foods (1239 Third Avenue, near 72nd Street), where a seven-pound bag costs \$9.

Mesquite has come east with a ready-made culture and lore, a whole raft of recipes from mesquite country: Steaks, spareribs, chicken, suckling pig, even plain old hamburgers cook up beautifully over mesquite. So do bell and jalapeño peppers. Mexican Indians grill scallions, yams, and potatoes on the fire. A whole head of garlic grilled over mesquite delivers creamy, woody cloves.



TO ADAPT A Mexican method with mesquite, take dried cornhusks (they're available at Casa Moneo, 210 West 14th Street; \$1.98 for an eight-ounce package) and soak them in very hot water until they're pliable. Fill the

husks with a mixture of chopped cooked shrimp, coriander, mozzarella cheese, and chili peppers. Tie each husk (like a party snapper), and roast quickly over the mesquite coals.

John Clancy's way with mesquite cooking is simple and direct. He takes a whole ear of unshucked corn and roasts it in the coals. He does a whole red snapper (shown here), rubbing it with herbs and oil, putting it into a hinged fish grill, and cooking it until it is charred but succulent. A butterflied lamb is another of his favorite backyard recipes: Marinate the lamb in oil, lemon juice, and oregano at room temperature for several hours before grilling.



UT IT'S THE classic swordfish kabobs that keep people coming back to John Clancy's restaurant: Allowing two pounds of swordfish for eight people, cut the fish into large chunks, and marinate them in half a cup of olive oil, a quarter of a cup of lemon juice, one grated onion, and salt and pepper to taste. Take as many bay leaves as there are swordfish cubes, and pour boiling water over them until they are softened. Thread skewers with pieces of swordfish, alternating with bay leaves. Swordfish is one of the best fish for grilling because its firmness helps it keep its shape and because its oiliness keeps it from cracking.

An excellent accompaniment to swordfish kabobs is deep-fried stalks of zucchini or the julienne-of-raw-zucchini salad in pesto-and-mayonnaise dressing pictured on page 64.

These are just suggestions. The fun of mesquite is doing whatever your imagination dictates. Whole prawns on a skewer? Great. Clams on the grill? Nothing better. Lobsters? Yep. Three-inch-thick pork chops? Divine.



IN THE CITY, SUSIE BUTTERFIELD IS vice-president and director of sales promotions at Bergdorf Goodman, in charge of the store's sophisticated advertising. In the country, she's a flower gardener, setting a simple but elegant table for herself and her husband, Stuart Rosen, a lawyer.

Weekend entertaining is easy: Guests

dine at the vintage tavern table in the main room, but they sleep at a local inn. That's because the family-size barn on this Massachusetts property was severely damaged by fire when the Rosens bought the land. While they rebuild, they spend their weekends in a one-bedroom twenties cottage (shown), also on the property.

In the summer, Susie's menus are simple, relying on foods barbecued outdoors and on local corn and summer vegetables. Because animals were the chief beneficiaries of her summer gardens, Susie no longer grows her own vegetables. Instead, she concentrates on an herb garden and a rose garden.

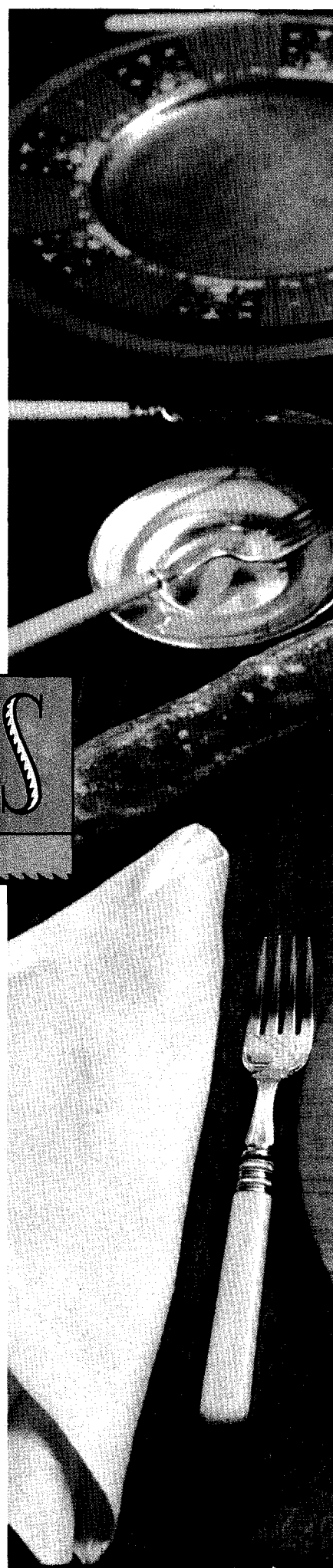
Like the rest of the room, the table is decorated with family tableware and things Susie has collected over the years—pewter-centered porcelain plates (Susie sets them on wooden dishes), Biot glasses, and ivory-handled English knives and forks. Local antiques shops are a source of constant additions, including Shaker baskets that hold fresh herbs from the garden.

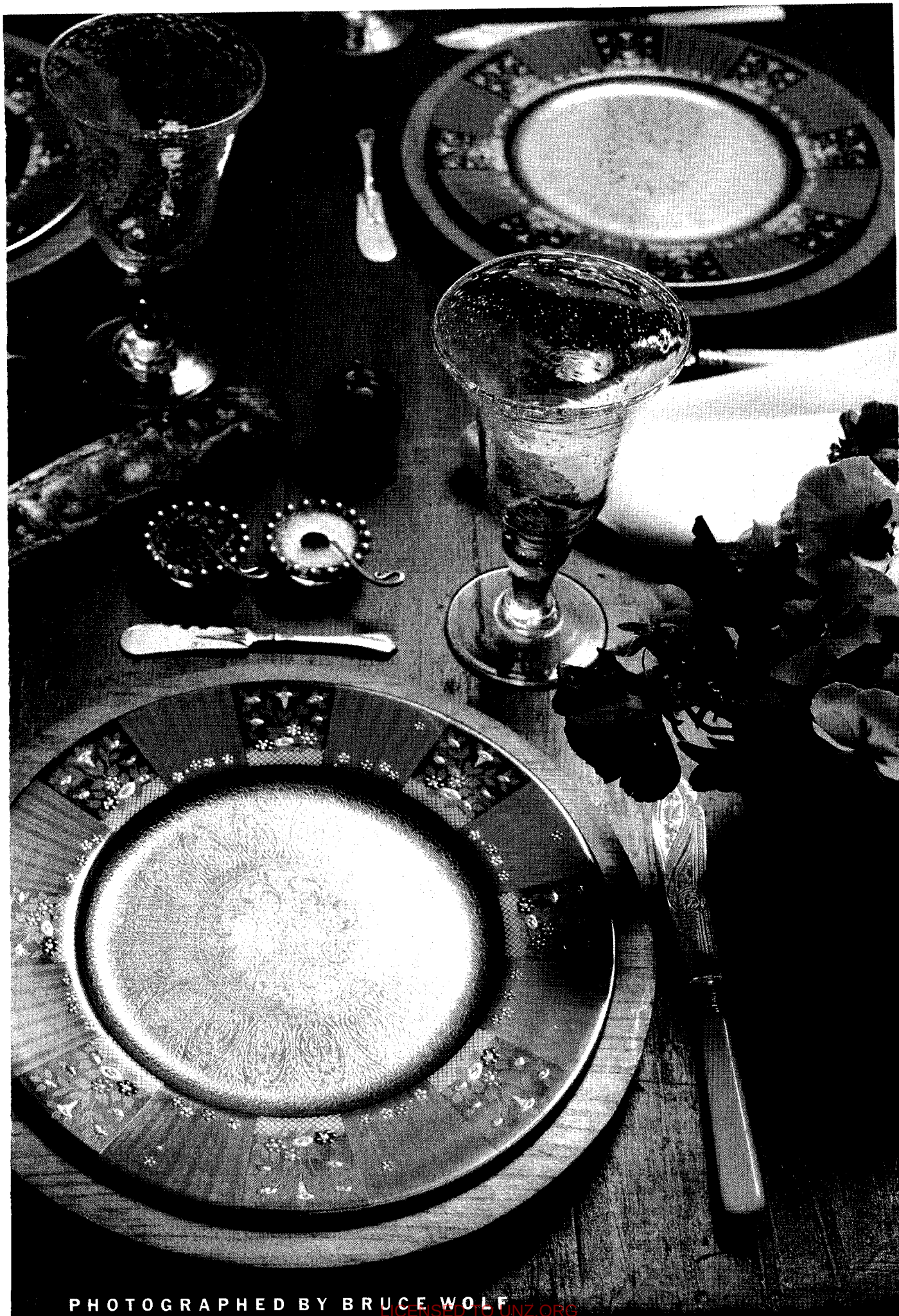
A FAMILY'S TREASURES BY ANNA WINTOUR



The burnished patina of an antique tavern table provides the ideal country backdrop to Susie Butterfield and Stuart Rosen's summer meals. Fresh vegetables and grilled meats are prepared simply, then served with an old-time elegance that derives from family antiques, rustic Biot glasses, from France, and little treasures Susie picks up during her frequent trips abroad for Bergdorf Goodman.

Associate: Jacques Dehornois.





PHOTOGRAPHED BY BRUCE WOLF

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A LITTLE ITALY

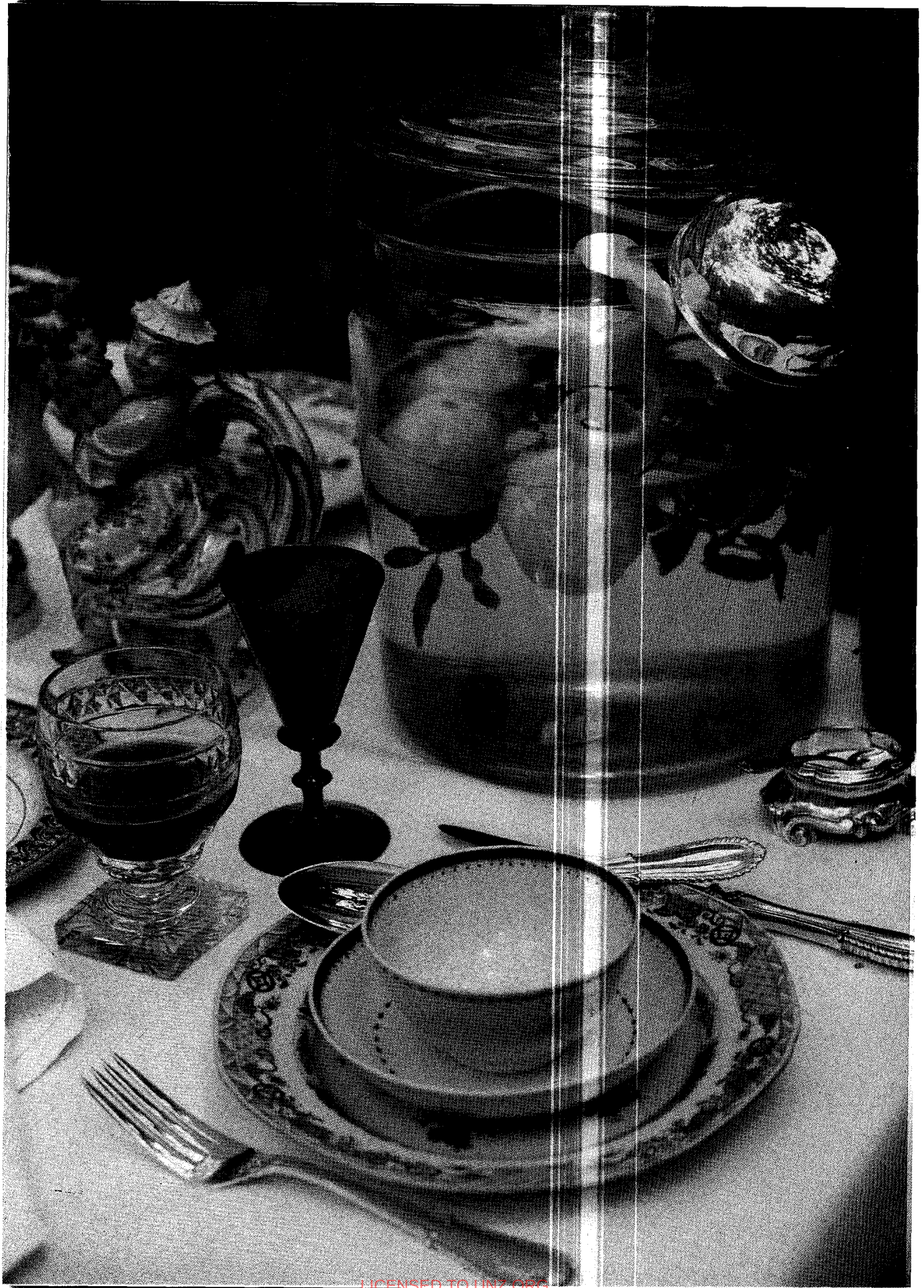
COMES THE NICE WEATHER AND ARTIST ALEXANDER VETHERS moves outdoors, to the garden adjacent to his studio, in Chelsea ("Romantic Classics," October 11, 1982), where he works, eats, and entertains his friends.

Vethers feeds his guests visually as well as gastronomically, creating a scene to greet them as they enter the garden. Here he has designed an Italian-style courtyard, draping his worktable with striped fabric and hanging a Flemish tapestry to cut the wind and sun. If the setting seems formal, the seating is not: Weekend lunches are buffets, and guests sit on cushions that are set atop the wall that lines the garden. On the table, expensive treasures are used informally, Meissen a precious counterpoint to an armful of Queen Anne's lace.

A typical Vethers menu might include a mint risotto, served with a fillet of beef in Chinese-parsley-and-coriander sauce. The enormous glass jar of fresh lemonade is a cooling touch in Vethers's favorite color, yellow. Since Vethers plants his informal garden for spring color, the yellow touches spark the garden's summer greenery.



Chinese porcelain dinner plates, Italian ebony-and-ivory theorbo, Meissen vinegar jug and mustard pot, bowl, and silver pitcher from Christie's East. Glasses, decanters, and Chinese figure at Phillips Hathaway Fine Arts Broker. French Creil plate at Bob Pryor Antiques. Seventeenth-century Flemish tapestry at Doris Leslie Blau Gallery. Silverware, saltcellar, and ladle at Buccellati. White tablecloth at Macy's. Yellow-and-blue striped fabric at Laura Ashley. American Gothic armchair at Didier Aaron. Flowers from Robert Isabell.



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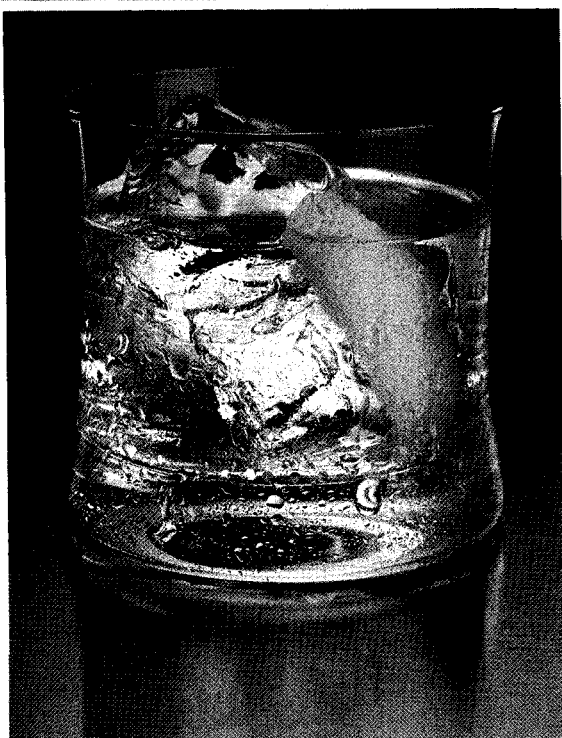
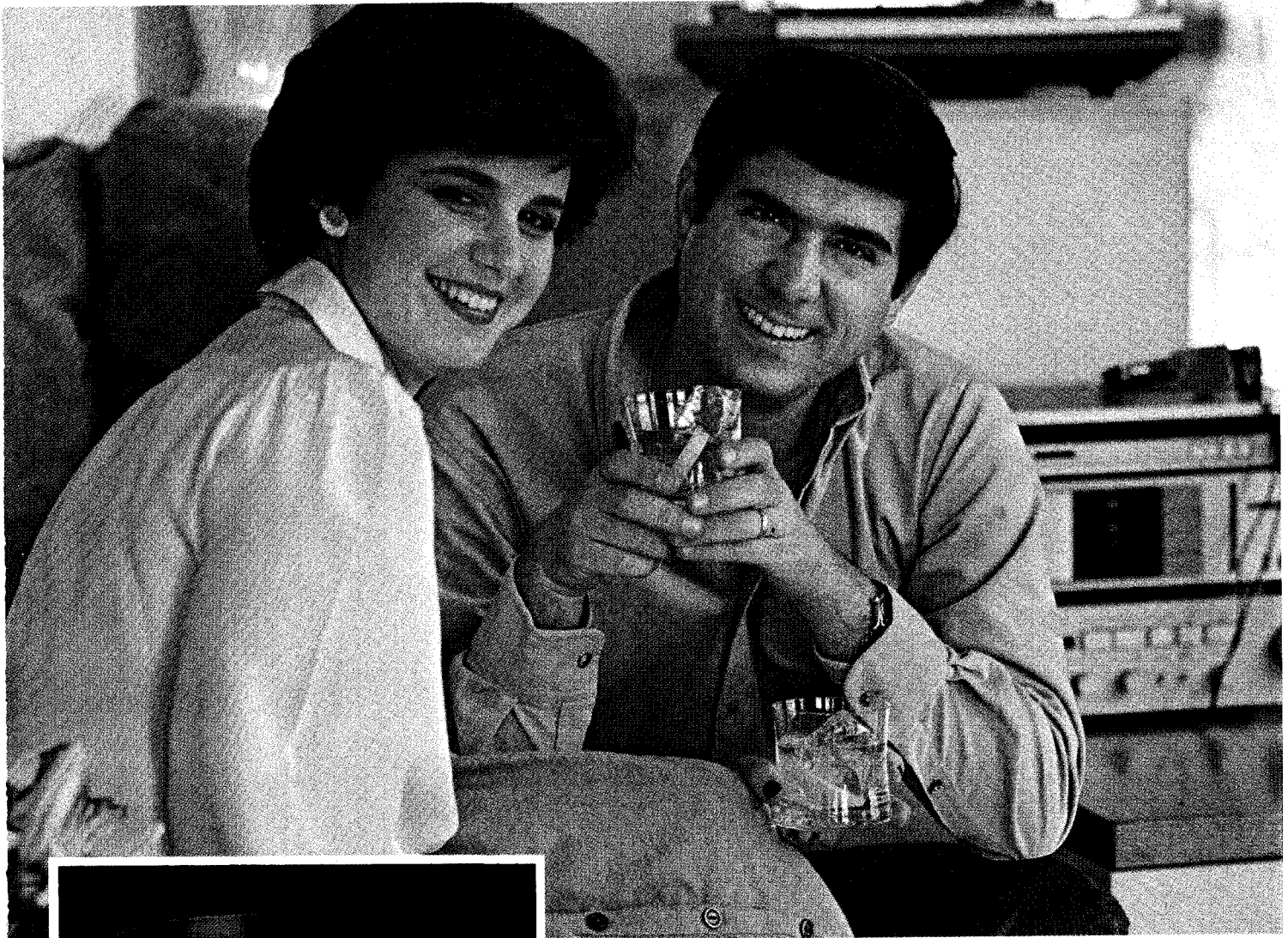
NO MATTER HOW SIMPLE THE MEAL IS, BENEDICTE SIROUX likes to arrange her table dramatically. When she's in Paris, that means white and silver most of the time. But since she finds New York such a gray city, she insists on mixing food and color at table—orange peppers or bright lemons in purple bowls, shocks of patterned napkins that appear beside bold plates (her favorite color is turquoise).

A former Paris model, Siroux came to New York three years ago to start Furniture of the Twentieth Century with Maurizio Benadon and Michael Steinberg. The modern classics the firm specializes in now fill the Chelsea loft where Siroux and Benadon live. Here their table is set for Sunday brunch for two, but one of their favorite ways to entertain is to throw impromptu dinner parties for the friends who live in their loft building. The menu may be French or Italian or Greek or Oriental, but the table is always topped with color.



Anodized-aluminum chairs by Forrest Myers and brushed-aluminum table by ACDco available through Furniture of the Twentieth Century. Vase at Niall Smith. Fifties cart at Fifty/50. Arne Jacobsen ice bucket and Swedish condiment jars at Sointu. Blue vase by Flavio Poli and Italian fruit bowl at Alan Moss. Flowers at Des Fleurs. Glasses, dishes, and bowls at Phases. "Hampton" flatware at Tiffany. Napkins of fifties fabric from Secondhand Rose.

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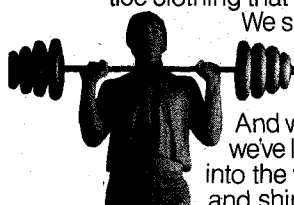
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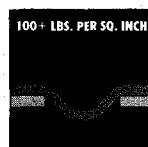
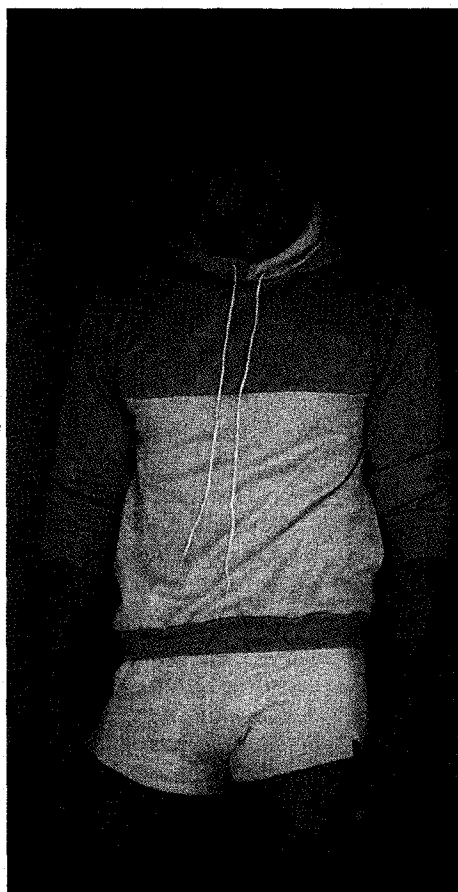
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BY ALEXIS BESPALOFF

WINES

FOR THE SALAD DAYS

IN FRANCE RECENTLY, I CHATTED WITH the sommelier of a restaurant that had once been famous for its preparation of classic dishes and was now owned by a young chef who specialized in nouvelle cuisine. When I asked about the change, the sommelier shook his head sadly. "You have no idea how difficult it is. Before, people ordered poached turbot and then rack of lamb. Suggesting suitable wines was easy. Now I have to deal with dishes that are impossible for wine—odd combinations, strong spices, a series of small portions with which no one wine is appropriate. Monsieur," he concluded, "it's not like the good old days."

If a sommelier's lot is not an easy one today, neither is it any simpler for the rest of us. The use of such distinctive herbs and spices as green peppercorns, coriander, mint, and ginger; the appearance of lime, black currants, orange, and grapefruit as ingredient or garnish; the popularity of flavored vinegars; and the Oriental influence in the combination of meat and fish on the same plate—all make the choice of the proper wine difficult. Summer brings additional problems, such as the pungent flavors contributed by using charcoal, pine, or mesquite for grilling and the varied tastes found in the composed salads that make up many warm-weather meals.

One solution is to follow the advice of a number of sommeliers and chefs in France who recognize the problems posed by many dishes today, and also know that most people prefer to drink only one wine with their meal, at least in restaurants. They suggest a flavorful white that can accompany fish and is also strong enough to stand up to many meat dishes, or a light but distinctive red that will perform the same function in reverse, so to speak, and that can be cooled, thus blurring the line between red and white. In America, such a red might be a young, fruity Beaujolais-Villages, a young Chianti, or a light

Zinfandel; positively flavored whites include Sancerre and Pouilly-Fumé from the Loire, California Sauvignon Blanc, and a dry, assertive Alsace Riesling.

These suggestions are a start, but the many recent innovations in food

which is extracted from the skins during the fermentation of reds, as well as from the oak barrels in which some reds and whites are aged. Apart from enabling a fine wine to mature slowly and completely, tannin provides a brisk, pleasantly puckery taste that can be

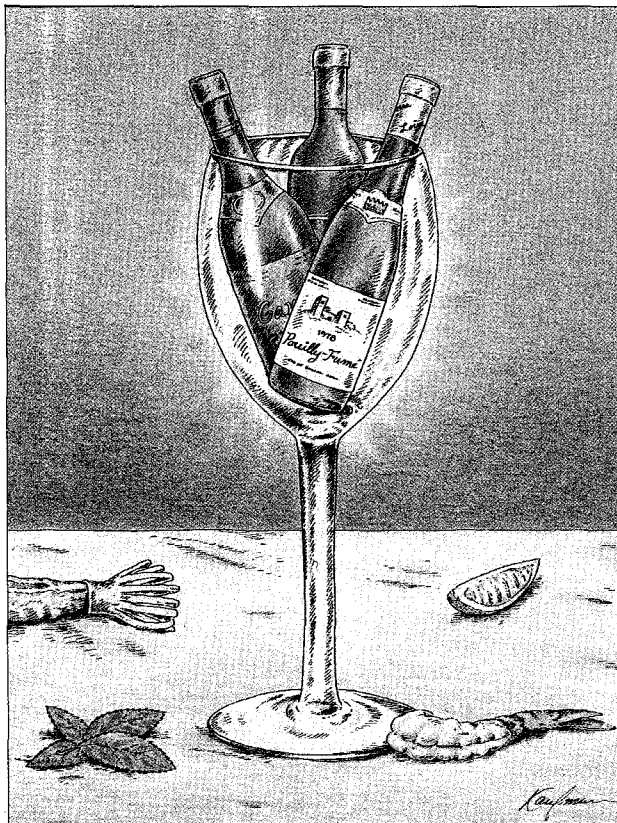
appealing; wines with too much tannin, however, are disagreeably bitter and harsh.

Sweetness is present in such wines as Liebfraumilch and Portuguese rosés, in many California Rieslings and Chenin Blancs, in German Moselles and Rhine wines, and, of course, in such very sweet wines as Sauternes and late-harvest Rieslings.

To these tastes must be added the elements of weight and texture. Just as there are differences in weight between skim milk and cream, and in texture between, say, poached fish and steak, so there are similar, if less obvious, differences between wines. Whether a wine is light and delicate or rich, robust, and chewy is an important consideration when trying to match it with a specific dish, as is its intensity of taste.

With this in mind, it's easier to understand how the interaction between food and wine can diminish a wine or enhance it. To

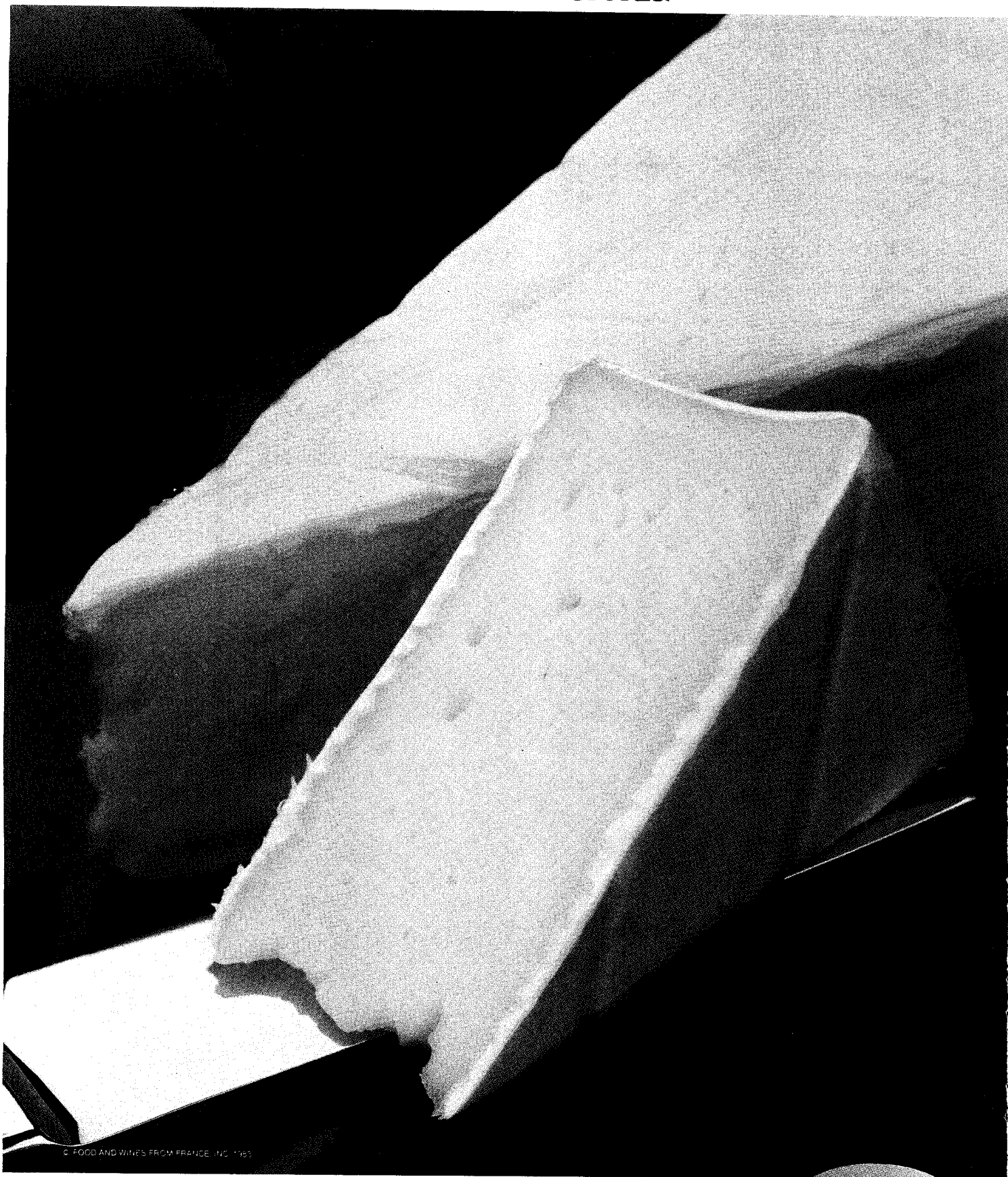
take a common example, the vinegar in a salad dressing will alter a wine's taste by suppressing the acidity of the latter. That is, the intense acidity of vinegar makes it impossible to taste the less intense acid that is actually present in a wine, and makes the wine taste flabby. When you realize why the wine's taste is altered, you can see that substituting lemon juice for vinegar does not solve the problem. The simplest solution is not to drink wine while eating salad (which is why serving salad and cheese together is unwise if you plan to serve an interesting wine as well), but if the main course is a salad or a dish that features a vinegar-based sauce, then you should choose a wine with high acidity, such as



preparation and the steadily growing number of interesting and unusual wines now available call for a new look at the elements that create harmony between a dish and its accompanying wine.

TO PREDICT WHY CERTAIN combinations work and others don't, begin with the three basic tastes of wine—acid, bitter, and sweet. Acidity gives wines, especially whites, liveliness and zest, as a squeeze of lemon does to a drink—too little and the wine tastes bland or flat, too much and it becomes unpleasantly tart or steely. The bitterness or astringency present in many young reds comes from tannin,

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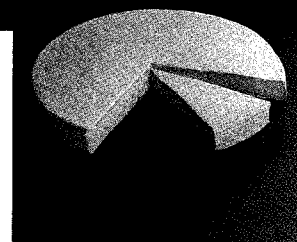


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a Sancerre or a pungent California Sauvignon Blanc.

An example of the way a dish can enhance a wine occurs whenever meat, poultry, or cheese accompanies a tannic, young red wine. Just as the protein in milk combines with, and diminishes, the tannin present in strong tea, so the protein in many foods diminishes the tannic harshness of, say, a young red Bordeaux or California Cabernet Sauvignon, and makes the wine taste softer and more attractive than if it were drunk without food.

Different foods alter the taste and texture of wine in different ways. Anything oily, such as mayonnaise, will emphasize a wine's acidity; a rich cream sauce is likely to rob a wine of some of its body and may make a light-bodied wine taste thin, as will fatty dishes, such as pâté; egg yolks, which appear in such popular brunch dishes as eggs Benedict, will dull the taste of any wine; dry wines drunk with sweetened sauces—as in canard à l'orange, for example—will taste thin and sharp; and foods prepared with mustard or peppercorns will overwhelm delicate wines.

When choosing a wine to accompany a particular dish, the primary consideration is not the basic ingredient, but how it's prepared. Pasta, chicken, and veal, for example, can be prepared in ways so varied that the most appropriate wine can range from a light, crisp white to a robust red. A plain rack of lamb will show off a subdued, mature red; lamb Provençal, with tomatoes and garlic, is best accompanied by a younger, more vigorous red, just as the balanced Bordeaux or mature Cabernet that accompanies a steak should be replaced by, for instance, an intensely flavorful Zinfandel if the meat is served with a peppercorn sauce.

And if you plan a meal around special wines, choose the side dishes carefully as well. Highly seasoned or sweetened purées of vegetables, mushrooms in oil and vinegar, a zesty ratatouille—all will alter the taste of wine, whatever the main dish.

CHOOSING WINES TO ACCOMPANY specific dishes or meals means, therefore, focusing on a wine's taste and texture, rather than its place of origin. Here are a few readily available suggestions, grouped by style, that may be useful for summer entertaining.

Light-bodied whites notable for their crisp acidity include Muscadet from the Loire and, from Italy, Pinot Grigio and Galestro. Mâcon Blanc and moderately priced California Chardonnay have somewhat less acidity, but more body, while white Burgundies such as Meursault and Puligny-Montrachet and the more expensive California Chardonnays have greater intensity of flavor. Most also have a pronounced

taste of oak, which adds to their weight and enables them to stand up to rich and firmly textured foods.

Sancerre, Pouilly-Fumé, California Sauvignon Blanc and Fumé Blanc, and Alsace Riesling are all whites with pungent flavors and assertive acidity, and are therefore good choices with seasoned dishes. Remember that wines such as these—and Gewürztraminer as well—which may seem too assertive on their own, are usually a better choice with flavorful foods than are balanced but restrained wines.

Slightly sweet whites, such as many examples of California Riesling and Chenin Blanc, are often good summer choices, not only because of their inherent appeal but also because sweetness adds weight and body to an otherwise simple wine and makes it surprisingly suitable with richly textured foods and cream sauces. What's more, many people prefer to drink chilled whites throughout the summer, especially when entertaining outdoors, and a slightly sweet wine such as a German Moselle or a Chenin Blanc—or, for that matter, any of several Cabernet or Pinot Noir rosés from California—is probably better with, say, cold roast beef than a bone-dry white, which might not stand up to the beef's texture.

Red wines, too, can be grouped by type. Light, fruity reds include young Beaujolais, Valpolicella, and California Gamay and Gamay Beaujolais. Reds with some tannic briskness include young Chianti, moderately priced Bordeaux, many Riojas, and Cabernet and Merlot from Italy. Reds with more weight and flavor include Bordeaux from the Médoc, Saint-Émilion, and Pomerol, and the more intense and tannic Merlots and Cabernets from California. Rhône wines such as Châteauneuf-du-Pape and Hermitage have a more direct, robust taste, as do many young Barolos from Italy. California Zinfandels vary in style from light and fruity with a spicy zest to big, ripe, and chewy; the lighter ones are, along with chilled Beaujolais, suitable for many warm-weather meals that call for an undemanding red.

One last suggestion is sparkling wine, often neglected and now widely available at moderate prices. It's an excellent aperitif, of course, but it also stands up to dishes that diminish dry white wines, such as those with cream sauces, or slightly fatty foods, such as pâté, ham, and certain fish. The bubbles seem to cut across the texture of these foods and provide an attractive and refreshing contrast.

And the dejected sommelier? Well, the last I heard he had hung up his silver chain and *tête-vin* and opened a bar, where, I imagine, no one asks him which brand of pastis goes best with salted nuts.

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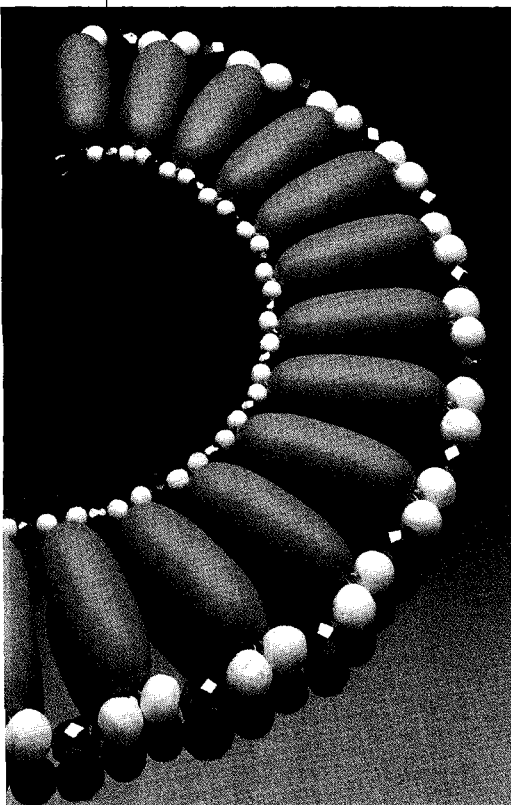
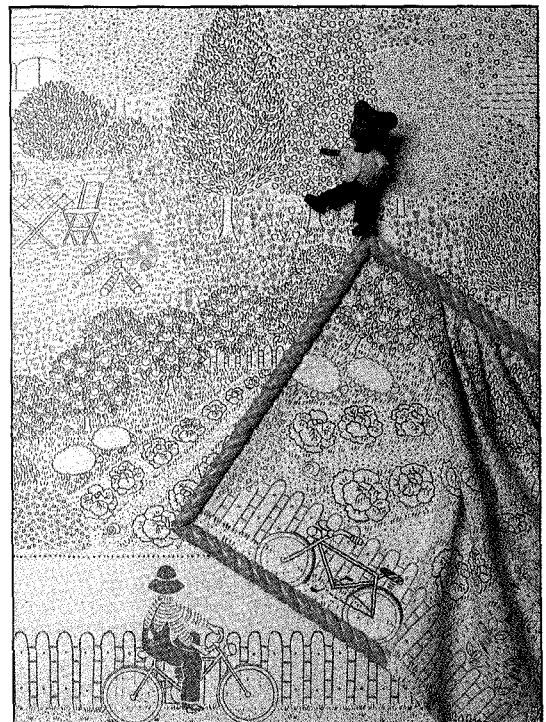
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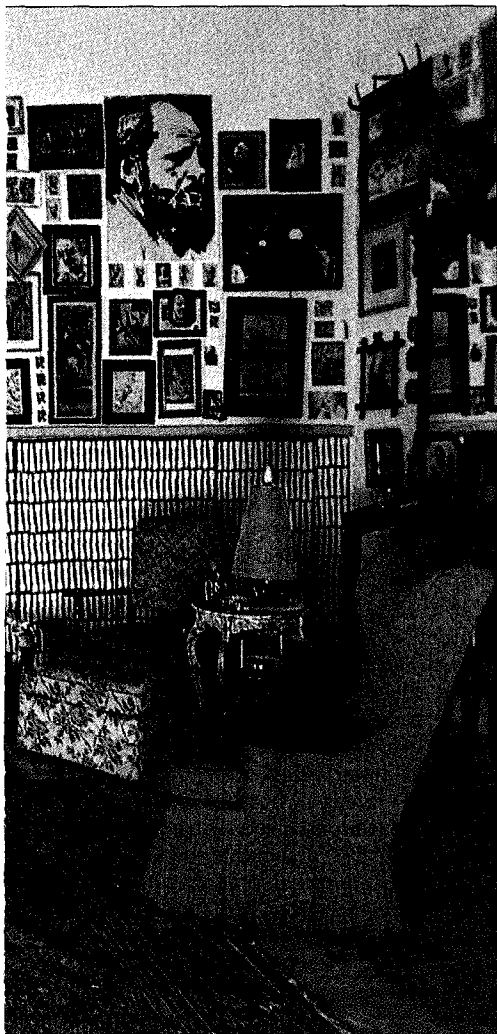
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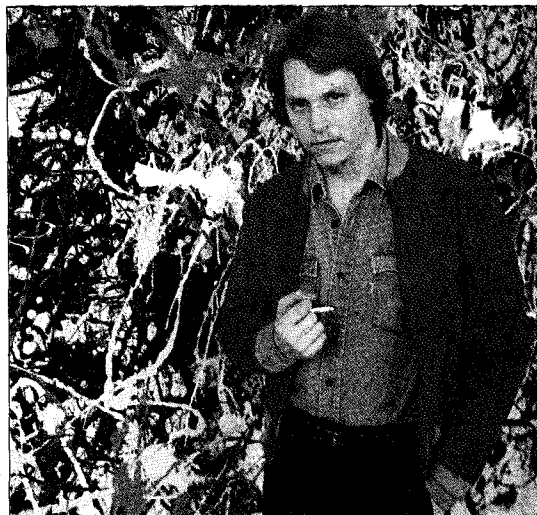


Leo Story

The night in 1949 when Jackson Pollock unveiled his *Mural* at Peggy Guggenheim's Beekman Place townhouse has become an art "moment" not because of the painting but because Pollock is rumored to have relieved himself in Guggenheim's fireplace during the party that followed. True or not, the incident has become part of the Pollock apocrypha, and every second-generation Abstract Expressionist claims to have witnessed the event. But now *everyone* can witness it.

In his studio at P.S.1, painter Mike Bidlo (above) has constructed *Jack the Dripper at Peg's Place*, an environmental piece that reconstitutes the evening's legendary activity. When Bidlo first showed the work, it was a performance piece, complete with a naked model portraying Pollock (yes, apparently the painter stripped first). But we must content ourselves with a clothed mannequin ("Naked dummies just don't make it," says Bidlo). Bidlo's obsession with Pollock has led him to produce, almost drip for drip, *Convergence* and other Pollock works (currently on view at the Hal Bromm, Monique Knowlton, and Gracie Mansion galleries; prices start at \$1,200, for a three-foot-by-five-foot canvas). But *Peg's Place* was certainly his crowning achievement. Now the 29-year-old painter wants to sell the set, presumably to some well-heeled collector with a spare room to furnish. Fifteen thousand dollars will grab the whole thing—right down to most of the bric-a-brac (not including the stuffed armadillo), the original works of art, and the portraits of Peggy Guggenheim. For those with less than fifteen thou but at least the price of a subway token, the room is on view Thursday through Sunday 1 to 6 P.M., until June 5.

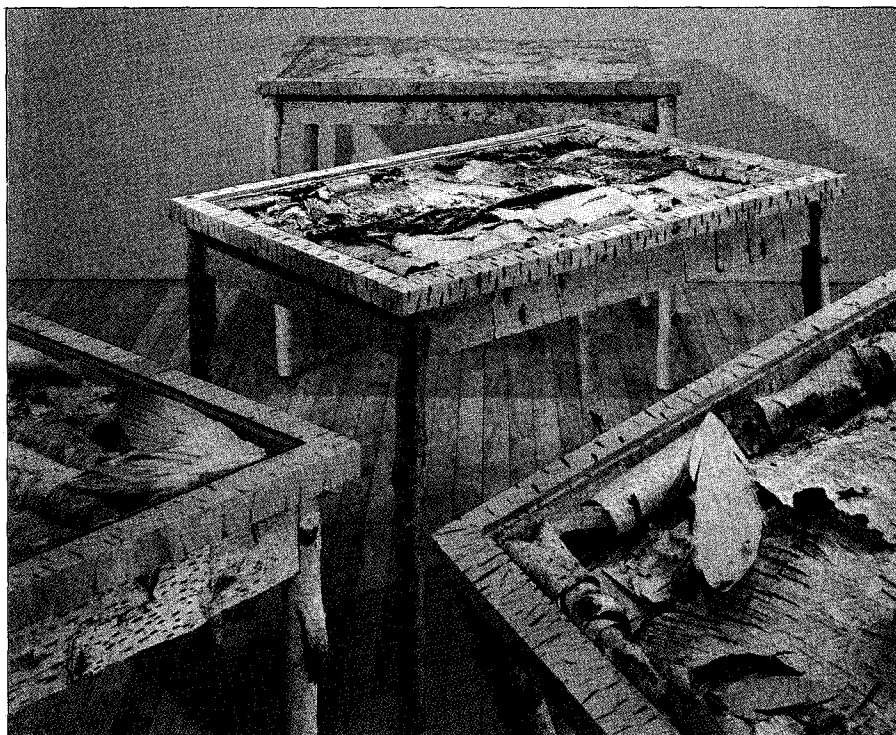
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Left in the Birch

Michele Doner's startling birch-tree tables are a paradox. They begin when she finds a dead tree and end as an homage to nature that won't ever die. The legs of these breakfast-size tables are the sturdy tree trunks themselves, the knobby sawed-limb stumps and papery flecks left intact, or witty trompe l'oeil counterfeits. The frame for the table is a paraphrase of the table's very birchness: cartoony bark markings on fir. But the sculptor's real statement is made within the tabletop. There, under the glass, she lovingly arranges rolls of birch paper, twigs, even the wings of birds she's found lying in the forest. "My work is all about decay and regeneration. Life and death are everywhere in nature," says Doner. "I'm comfortable with both of them." In this case, so are we.

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Sparkle plenty: Trevor Pinnock, at the harpsichord, and the English Concert.

THE ENGLISH BAROQUE SOLOISTS AND the English Concert, two ensembles that perform on period instruments of the seventeenth and eighteenth centuries, might have been a bit surprised by the hearty welcome that greeted their arrival in town as part of the "Britain Salutes New York" festivities. But then, these two extraordinary bands may not realize how special they sound, at least to this city's early-music enthusiasts.

New York offers just about everything a sophisticated concertgoer could ask for, with one glaring omission: a major full-time group that specializes in the Baroque or Classical repertoire and attempts to re-create the composer's original performance conditions. In Europe, such "authentic" orchestras are thick on the ground, and many of them have developed virtuoso skills on these often recalcitrant old instruments. For some reason—perhaps the deep-seated hostility that has always severed university musicologists from practical musicians in this country—America has remained apart from the movement (Albert Fuller's Aston Magna project is one of the few notable exceptions).

Of course, there is no firsthand evidence to tell us how Monteverdi, Purcell, Bach, Handel, or even Mozart expected their music to sound in every

last detail. A totally authentic performance may be a chimera, but it is still one well worth pursuing. Any attempt to deepen our understanding of the past by reconstructing it as faithfully as possible is not only an education in itself but also a powerful romantic notion that has obviously begun to capture audiences' imaginations. Besides, the fascinating tonal colors made by violin bows on gut strings, natural-bore brasses, and tangy Baroque reed instruments blend deliciously, putting an entirely new aural perspective on familiar music. Even here in the American backwater, concepts of sonority, texture, and performance practice in music written before 1800 have been given a jolt, thanks in part to the recordings of these two British ensembles. In person, they sound even better.

The English Baroque Soloists generally appear in conjunction with the Monteverdi Choir, both directed by John Eliot Gardiner. Their major offering in Alice Tully Hall was Handel's *Israel in Egypt*, and many listeners may have felt that they were hearing this popular oratorio for the first time. For once, the proportion of singers to instruments, about 30 each, seemed just right and in perfect balance. Beyond that, the choral forces had been thoughtfully trained to complement the timbre and technique

of the instrumentalists. Sharply honed attacks, luminously transparent textures, and clearly defined linear motion all combined to produce an interpretation of remarkable homogeneity, expressive intensity, and rhythmic vitality.

The same happy blend of scholarship and musical perception graces two recent English Baroque Soloists/Monteverdi Choir recordings: Purcell's *The Fairy Queen* (Archiv 2742 001) and Handel's *Semele* (Erato STU 714453). Purcell's "semi-opera" has been waiting nearly 300 years for an ideal performance, and this is it. In 1692, the composer wrote about two hours of music to accompany a strange bowdlerization of *A Midsummer Night's Dream*—an impossible farrago, but full of musical treasures too inspired to gather dust. Here is every delectable note, played and sung with stylish elegance and loads of charm. Handel's gorgeous oratorio, on the other hand, cries out for the stage—a wickedly witty drama that tells how the oversexed and status-conscious Semele exhausts even Jupiter's capacity to satisfy her demands. Someday, perhaps, the Met or City Opera will favor us with a production; until then, this joyous recorded performance is the one we've been waiting for.

Eight members of the English Concert appeared at the Metropolitan Museum in a program of Purcell, Bach, Telemann, and Albinoni. Trevor Pinnock directed his musicians from the harpsichord, which he plays with dazzling ebullience even when the instrument under his fingers is an inferior one (unfortunately the case on this occasion). The evening's high point was Bach's D minor Harpsichord Concerto, a performance of sparkling clarity and fleet precision that explored every glittering thematic strand in the composer's intricate structure. With luck, the entire ensemble will eventually visit New York. Meanwhile, there are the English Concert's new discs of the *Brandenburg* Concertos (Archiv 2742 003) and Handel's Op. 6 Concerti Grossi (Archiv 2742 002) to show how a full complement of original instruments can revitalize even the most overplayed Baroque staples.

England's most ambitious early-music orchestra—the Academy of Ancient Music (over 80 musicians at full

strength)—has not yet appeared in this country, although there is talk of a tour next season. From the evidence of recordings alone, the Academy must now be reckoned as the world's leading authentic-instrument group, outranking even Nikolaus Harnoncourt's *Concentus Musicus* of Vienna. Under the joint direction of Christopher Hogwood at the harpsichord and Jaap Schröder as concertmaster, the Academy has just finished its pioneering project to record the complete Mozart symphonies, including those drawn from serenades, operas, and other sources—70 works in all (Volume 6: Oiseau Lyre DI72D3; Volume 7: Oiseau Lyre DI73D3). The phonograph was invented for discs like these: The glowing sonorities, buoyant rhythms, and beauty of the instruments themselves make performances with conventional forces sound pale by comparison.

NEARLY 150 YEARS HAVE PASSED SINCE Berlioz completed his first opera, *Benvenuto Cellini*, and New York still waits patiently to see it onstage. Some people may wonder about the delay, after hearing Eve Queler conduct a concert performance of *Cellini* last week with the Opera Orchestra of New York in Carnegie Hall. Anyone encountering the score for the first time is bound to be swept up in its passionate romantic spirit, the gaiety of the Roman carnival scene, and the final triumph of the sculptor who risks all for his art and the woman he loves. The young Berlioz poured everything he had into this music, and he obviously identified strongly with his idealistic hero.

Yes, *Benvenuto Cellini* is crammed with wonderful things, but by any theatrical yardstick you care to use, the opera is a ramshackle construction, wildly inconsistent, dramatically out of focus, and generally a mess. As a matter of fact, Berlioz never did get his operatic vision quite right, even in *Les Troyens*. He was too original to develop slowly within the framework of a tradition like Verdi, while he lacked Wagner's egocentric willpower to revolutionize the form and force the results on unwilling audiences until they finally capitulated. Even at that, *Cellini* contains some of the greatest operatic music of the nineteenth century, and thank you, Miss Queler, for letting us hear it.

The performance, like the opera itself, had some rough edges, but they were largely disguised by a dedicated cast that believed fervently in every note. Nicolai Gedda has practically owned the title role for the past 25 years, and he still sings it spectacularly well, barring an occasional sign of strain. Mariella Devia, Brenda Booser, Marc Vento, Jean-Philippe Lafont, and Donald Gramm gave their very best, serving Berlioz with spirit and sensitivity. ■

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Books/Joshua Gilder, John Simon

LOVE ON THE RIGHT

"...Moravia writes with a fetishistic intensity of an obsession that seems to have taken on a life of its own..."

1934, by Alberto Moravia. Farrar, Straus and Giroux; 297 pages; \$14.50.

ALBERTO MORAVIA'S *The Conformist*, perhaps his most famous novel, was in many ways a convincing portrait of fascist psychology, but I for one never understood what lesbianism had to do with it all. Even after I saw Dominique Sanda in the movie version, I didn't understand. Still less could I make out in Moravia's last novel, *Time of Desecration*, what mother-daughter incest, troilism, and sodomy had to do with terrorism in present-day Italy. Now *1934* returns us to the lesbian-fascist nexus (again with incestuous overtones), and in a subplot we hear about two sodomitical Trotskyites in pre-revolutionary Russia. Don't Christian Democrats ever get kinky?

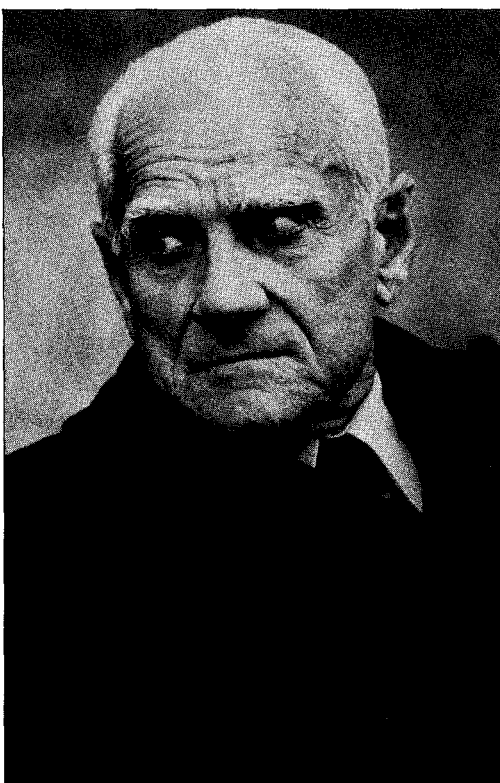
Moravia's earlier stories were often brilliant little studies of erotic compulsion. But the erotic component has steadily drained away, until all we are now left with is the compulsion. *Time of Desecration* read less like a novel than a case study of sexual pathology, and one notices an almost clinical quality to Moravia's writing in *1934* as well.

In the beginning of the novel, Lucio, a young writer, is powerfully attracted to Beate, a barely post-adolescent German girl who is staying with her much older husband at the same *pensione*:

I said to myself that her nape no doubt had the same luminous whiteness that red-haired women have in the groin and upper thigh: the hair that tumbled down from the half-loosened knot irresistibly suggested mussed, rebellious pubic hair. From the nape, my gaze moved down over her shoulders, masculine in their broad line, but of a feminine thinness, without any play of muscle, the skin smooth and relaxed like a sail without wind; and to her hips which, as I had already noticed, were wide though bony.

There's a certain autobiographical aspect to Lucio, who at 27 is the same age Moravia was in 1934. Lucio is traveling to Capri, where he plans to spend the summer working on his translation of Kleist's letters and also, he hopes, finishing his novel. The novel is of special importance to him because it is part of

Joshua Gilder, former fiction reviewer for *The New Criterion*, is now a speechwriter for George Bush.



Moravia: Silent flirtations, lesbians in disguise.

his project to, as he describes it, "stabilize despair." Convinced that despair is the "normal condition of existence," and suicide the "logical" solution, Lucio, who has no real desire to kill himself, is seeking some alternative. He decides that if he has the autobiographical character in his novel carry through on his "obsession of suicide," he will not have to do so in real life.

But the problem of motivation remains. Lucio realizes that the "generic motivation" of despair isn't adequate for his novel, so after much thought he hits upon the fascists—who have been in power for twelve years and look like a permanent fact of life—as the cause of his character's despondency. This is surely, he decides, "a plausible reason for despair in a character in a novel," though he knows he would feel just as despairing under any social system.

Enter Beate. For the first half of the novel the two hardly exchange a word, but they speak volumes with their eyes across the tables in the dining room of the *pensione*. The flirtation, angrily toler-

ated by Beate's husband (a minor Nazi official), takes a morbid turn when it becomes apparent that she wants to consummate their love with a double suicide "à la Kleist," who killed himself together with his mistress. Before Lucio can make up his mind, however, Beate and her husband precipitously leave the *pensione*, and their places are immediately taken by Beate's twin sister, Trude, and their mother. The sister, physically identical to Beate, is her opposite in every other way. Unlike the soulful, silent Beate, Trude is outgoing, even boisterous. More important, she is an avid Nazi. Beate, in one of her rare verbal communications, expressed her revulsion for her husband, whose hands, she said, were "stained with blood."

All is not as it appears, however. Trude and her "mother" turn out to be actresses who are in reality lesbian lovers. The novel soon proceeds through a number of *Magus*-like changes of identity, leaving Lucio bewildered and the reader, unless he is a Fowles fan, increasingly irritated. The most frustrating aspect of it all is the feeling of having ended up precisely where one began. The revelations of identity beneath the disguises don't add up to revelations of character, and Lucio, for all his psychic turmoil, never seems to change.

The connection between sex and politics remains just as much a mystery as ever. Perhaps they're both just plausible motivations for an obsession that, by this point, seems to have taken on a life of its own. Moravia writes with a fetishistic intensity that, for a while at least, draws you in and carries you along. But one soon realizes that the logic of his obsession has brought him full circle, and that he's traveling in a tighter and tighter orbit around an ultimately inaccessible center. The third or so time around, one begins to weary of the trip. —J.G.

Arthur Schnitzler: Plays and Stories. Continuum; 279 pages; \$17.50.

WHY IS ARTHUR SCHNITZLER SO LITTLE-known in America? Easier to translate

than either Hofmannsthal or Musil, his two fellow Viennese geniuses, he may nevertheless be even more neglected than they, yet both as playwright and as fictionist Schnitzler (1862–1931) has few equals in our century. I say “our century” because, despite a style that is sometimes more nineteenth- than twentieth-century, Schnitzler is spiritually as much our contemporary as any of the great moderns. A physician by profession, interested in psychoanalysis (and friendly with Freud, who admired, if not envied, his psychological insights), Schnitzler gradually gave up medicine to write some of the most analytical, lyrical, and, as it were, therapeutic plays, novels, and stories of our age. A writer of uncommon range, he is, unfortunately, known to Americans for virtually none of his narratives and only a few stage works (*The Affairs of Anatol*, *La Ronde*, *The Green Cockatoo*), and even those in translations that scarcely do him justice. When Tom Stoppard ably adapted his magnificent *Das Weite Land* as *Undiscovered Country* a few years ago, the play was not even accorded a New York production.

What, then, could be more welcome than volume 55 of the German Library, *Arthur Schnitzler: Plays and Stories*? Only one thing: a volume of greater amplitude and better translations. Alas, 279 pages of text barely scratch the surface: The complete edition of the works in German runs to over 4,100 tightly packed pages. Egon Schwarz, the current editor, has written a nice but skimpy introduction that does not even date some of the works included, and Stanley Elkin's longer foreword is a model of cutesy, self-serving fatuity, where we read, for instance, that Schnitzler's “tragedy is venereal—you pays your money and you takes your chancres . . .,” which is based, if on anything, on a misreading of *La Ronde*. It was probably a mistake to include that play, splendid as it is in its charming but ruthless exposure of the vagaries, transience, and ultimate selfishness of passion; this same, uninspired Eric Bentley translation is easily obtainable elsewhere. Otherwise one cannot quarrel with the inclusions, only with the omissions.

Flirtations—as *Liebelei* (1894) is titled in the new translation commissioned for this volume, but no better than the other, uncommissioned ones by various hands—concerns the love affair of an upper-class young man toying with a lower-class girl; he dies in a duel over another, married woman, whereupon the heroine dashes off to kill herself on his grave. This love—tragic even for the hero, who doesn't take it seriously—is counterpointed with another that is a mere dalliance, and set against a background of loveless marriages. With quick, light

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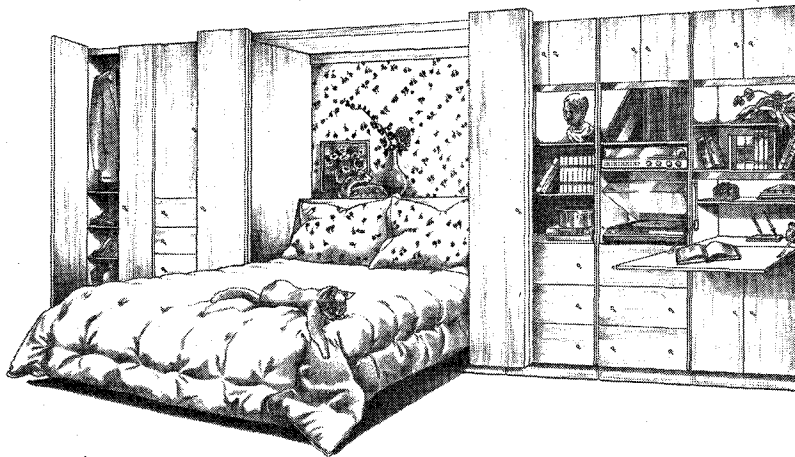
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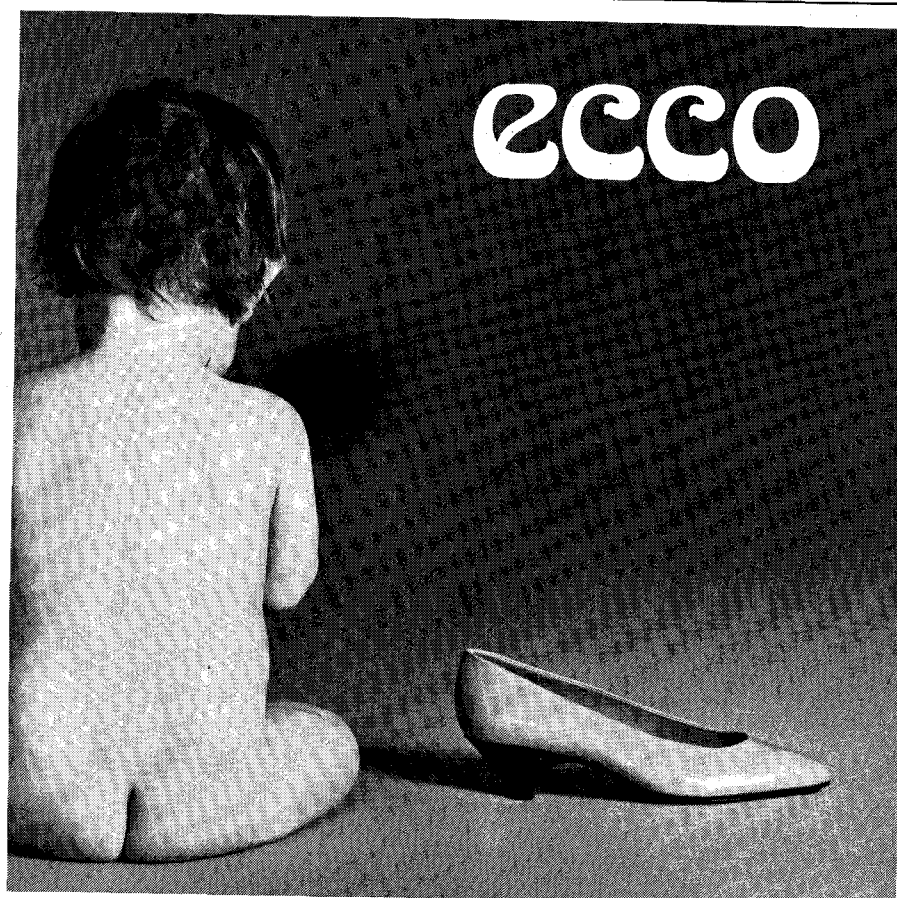


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strokes, Schnitzler delineates a world in which every kind of love, even parental, is doomed in a casual, offhand way—frivolous unto the final disaster. *Countess Mitzi or the Family Reunion* (1907) is the obverse of the medal: emotional sloppinesses that could have led to catastrophes resolving themselves with cynical bonhomie—all in a single, highly compressed act.

The two great stories included here—the novella *Casanova's Homecoming* (1918) and the short story "Lieutenant Gustl" (1900)—blissfully survive even the mediocre translations. The first is a dazzling evocation of the great lover and con man as an aging seducer, unsuccessful author, and fearful human being approaching death, who gambles everything on a brutal and senseless seduction and equally senseless duel that is both murder and figurative suicide. This is a remarkable study of the hopelessly jumbled motives out of which we slap together our actions, the ghastly way in which minor absurdities snowball into murderous madness, the horrible discrepancy between cause and effect even among ostensibly civilized people. And always the author is there, inconspicuous but mercilessly perspicacious, analyzing character and moving the plot with equal speed, and keeping the reader panting for the next development and comment as if he were reading some wonderfully titillating trash and not a mere masterpiece.

"Lieutenant Gustl" is the stream of consciousness of a silly young Austrian imperial officer who, at the confluence of a foolish code of honor and a conventional mentality, finds himself obligated to commit suicide for less than a straw. Not only is the psyche of a pathetic dolt humanely but unsentimentally and wittily illuminated, there is also absolute narrative mastery. Elkin objects that the interior monologue abides by the rules of syntax rather than the method of Joyce, but some people think in sentences, and no rendering of thought need or can escape some stylization. "Gustl" is a timeless portrait of mediocrity in the toils of deadly social pressures.

Too bad that, among the plays, neither *Professor Bernhardt* nor *Das Weite Land* is included; shocking that, among the fiction, we don't get *Sterben* (*Dying*), one of the finest novellas in all literature. Regrettable, too, is the poor grammar in the translations and the slapdash copy editing that, for example, assigns a speech of Theo's in *Flirtations* to Fritz and begins *Casanova's Homecoming* with the hero "driven through the thold," an interesting, presumably Old English, word that, on my consulting the original, turns out to be "world." Still, any Schnitzler is better than none, and even these small mercies rate a vast thankfulness.

—J.S.

Movies/David Denby

THE BARTERED BRIDEGROOM

“... *The Return of Martin Guerre* is a deceptively simple fable, a stirring, ironic tribute to the institution of marriage. . .”

A DISTINCTIVE PERSONALITY, A QUIRKY point of view, an outburst of temperament—these are the usual signs of a strong new directing talent. Daniel Vigne may be a rare case—a director who makes a claim on us through diffidence, tact, and deadpan wit.

The 40-year-old Vigne, whose principal past work has been in documentary filmmaking, likes to keep the surface of his work plain and craftsmanlike, and for a while *The Return of Martin Guerre*, which opens May 27 and is the first of his films to be distributed here, threatens to perish from an excess of sobriety. Set in the sixteenth century, *Martin Guerre* is based on a true story—one that has the status of legend in France and that has been much chewed over by essayists, historians, and novelists. As a black-cloaked magistrate rides into the town of Artigat, in the foothills of the Pyrenees, we can see that Vigne has worked to make the village properly small and messy, with pigs rooting in the muck, peasants dressed in brownish sacking, nighttime interiors orangy yellow from candlelight. We soon discover that the magistrate is performing some sort of investigation, and a flashback follows: the wedding of young Martin Guerre (Bernard Pierre Donnadieu), son of prosperous farmers, and Bertrande de Rols (Sylvie Meda); much merriment, dancing, blessings of the conjugal bed, etc. Tedium threatens—the tedium of ethnographic films, historical documentaries, “worthwhile” public-television programs.

But suddenly, a surprise. The revelers depart from the bedroom, leaving the teenage couple to their privacy, and Martin, a thin, dour-looking boy with stringy blond hair, turns away from his eager young bride with a sick look on his face. Martin, it seems, is not ready for the much heralded pleasures of the marriage bed. His life, briefly sketched in, becomes hell. Buffoons dressed in grass jerkins mock him at village festivals; old crones mutter imprecations and drop herbs and whatnot on his recumbent member. Nothing works until the local curé gives Martin and his bride a gentle thrashing with a thornbush. He lays on the strokes, he says, to drive out the devil, though as Martin comes to life we are left free to draw our own conclusions



Mysterious marriage: Nathalie Baye and Gérard Depardieu.

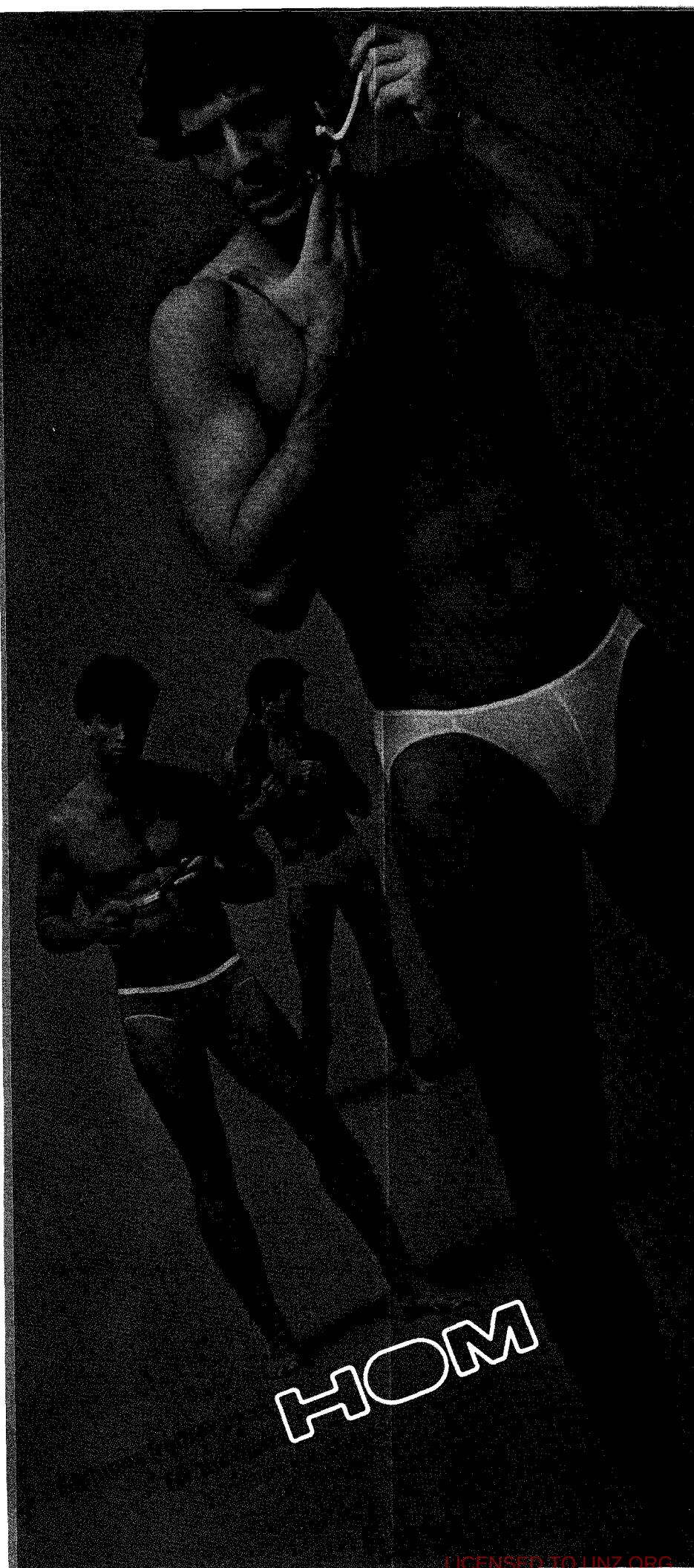
about what plagued the young husband and what cured him. Vigne's approach is remarkably evenhanded: There's a modern consciousness shaping the material (the screenplay is by Vigne and Jean-Claude Carrière, who has worked with Buñuel and Godard), and yet the period pieties and superstitions, in all their fierce strangeness and strength, are given their due.

The couple produce a child, yet Martin remains distant and surly, and abuses his gentle wife. Finally, he disappears. Years pass without word, and just as suddenly he returns. Or so it seems. The man who returns—I shall call him Martin II—is heavier, better-looking, more active and happy, even jovial. He says he has been to the wars and wants to resume his old life, and after some hesitation he appears to recognize his uncle, his sister, various friends, and, at last, his wife, Bertrande, who waits for him demurely and then kneels as he appears, acknowledging her master. Later that night, she abruptly removes the crucifix that guards the marriage bed, and embraces her husband fervently.

Has Martin grown up in some sort of miraculous way? Or is this man an impostor? An uncommunicative youth goes away for eight years and returns as

... well, as Gérard Depardieu, which is more than any woman—indeed, any village—could ask for. We study Depardieu for clues to the mystery, but he doesn't tip his hand. He embraces everyone, turning his head quickly from one face to the next, a natural charmer and storyteller. His demonstrativeness could be that of a man who has overcome the miseries of youth—or that of a happy scoundrel, checking on everyone's reactions to be sure of his success. The superb music, by Michel Portal, a modern version of Renaissance roundelays, pulses along joyously; it is the joy of Martin II at having a place in the village, in Bertrande's bed, in life. If he is an impostor, he is also a very good husband; indeed, it is part of the movie's special grace to suggest that being a good husband might qualify as a creative act, that to be a husband you need wit and imagination more than honesty or respectability.

Vigne leaves the characters a little distant, a little flat, like period figures in a genre painting, and this flatness helps to keep the narrative ambiguous. Looking at the lovely Nathalie Baye, who plays the mature Bertrande, we see a proper and demure woman, a woman too cautious, we think, to perpetrate a



fraud of this dimension. But then we wonder if our ideas about conventional women are not themselves too conventional. A scene of silent lovemaking between these two is less superfluous than such scenes usually are. An erotic enigma is set forth: Are they husband and wife gratefully finding pleasure in each other's arms after early failure? Two liars breaking the sacrament of marriage? The movie is fascinating and great fun, because for all its apparent straightforwardness, nothing in it can be taken for granted.

Again, years pass, and then Martin II makes a mistake: He demands a share of the profits earned by his family's land while he was away. All hell breaks loose. Buried suspicions come to the surface, accusations are lodged, and a magistrate—Jean de Coras (Roger Planchon)—comes in to straighten the matter out. De Coras, an expert interrogator (Planchon's performance is expert, too), is amused and intrigued by Martin II, but a doom-laden thud in the music accompanying him lets us know that he is a dread personage. Like Captain Vere, in *Billy Budd*, de Coras is the Law; his tragedy is that he must uphold it even if it violates justice, sentiment, and common sense. As friends and enemies come forward to testify to the authenticity of Martin II, the movie becomes a kind of comedy of greed and desire in which truth dissolves into self-interest.

Martin Guerre has the deceptive simplicity of the greatest fables; the more one thinks about it, the more complex and ambiguous it becomes. Carrière and Vigne have hinted at many things, leaving us to complete the movie in our heads. They have made a hidden love story in which the most disruptive and modern element is the woman's drive for sexual pleasure, yet, at the same time, they have also made a stirring, perversely ironic tribute to the institution of marriage. The character of Martin has been much debated, but to modern eyes the most interesting person in the tale is Bertrande. At the end of the movie, which is violent and shocking, she remains quite mysterious, both pious and scandalous, reverent and bold, wife and libertine. Working in the plainest style imaginable, Daniel Vigne takes us deep into erotic mystery.

THE GERMAN UNIVERSITY STUDENTS who fought the Nazis in 1942 and 1943 with leaflets and graffiti seem ardent but terribly naïve, and one wants to know more about them than their earnest and limited memorial, *The White Rose*, is willing to tell us. Did they have any political ideas? What, apart from common decency, sustained them? From this movie one gets the unfortunate impression that for all their nobility they were a little dumb.

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OH, COWARD!

“... *Private Lives*, as sacred as a profane text can be, has been made into a star vehicle, with odious cuts and changes...”

NOËL COWARD'S *Private Lives* WAS ONE of the most coruscating comedies in the English language, and will be so again starting July 18, or whenever Richard Burton and Elizabeth Taylor are through playing it. Actually, that's not what they're really playing. Miss Taylor is, all too palpably, repeating her imperious, dying millionairess, Mrs. Goforth, from *Boom!*, Joseph Losey's even more dreadful movie version of *The Milk Train Doesn't Stop Here Anymore*. What Bur-

sidering their age, ailments, and various current injuries that curtail if not cripple them, David Storey's *Home* might have made a more suitable vehicle, albeit lacking the spicy parallel between the twice-married, twice-divorced Burtons and Coward's Elyot and Amanda, who can't live with or without each other. But it's not so much life as publicity that's imitating art here, and doing it badly.

Private Lives has become as sacred as a profane text can, so that it's *lèse ma-*

substituted for her on the unfounded assumption that she can do that.

In fact, a number of line changes must exist merely to accommodate Miss T., who does not, either by physical girth or by technical dearth, belong on the stage—call her E.T., the extraterritorial. Thus “Don't say any more; you're making me cry so dreadfully,” with which Gertie Lawrence, even on a recording, could wring our hearts, is apocopated into “Don't say any more,” because Miss Taylor cannot cry. Elyot's first-act line about what the pair will do if discovered by their new spouses—“Run like stags”—now goes “If he comes near me, I'll run like a stag,” presumably because the idea of Miss T. running like anything faster than a sumo wrestler is inconceivable, even if the change turns Elyot unpleasantly into a (lower case) coward. In Act II, Burton must stop at “Come and kiss me, darling, before your body rots” and jettison “and worms pop in and out of your eye sockets,” no doubt because the mere thought of those famed violet orbs becoming worm food is wormwood to the mind.

Richard Burton, even before he started laying waste his sizable talent, was not much for comedy. Here, while his ex-wife keeps her gaze blissfully riveted on the packed house while serving up yummy double entendres, he seems to have affixed his beclouded stare to the vision of the weekly paycheck, which, like Macbeth's dagger, looms before his eyes. Though his voice is still that superbly muted funeral trumpet of a majestically dying swan, the rest of him seems pickled in a laboratory jar. The actor cares so little about what he is doing that he will mangle a famous lyric (“True to the dream I am dreaming” becomes “Dreaming the dreams I've been dreaming”) and even lose a natural laugh when identifying that sempiternal yacht as “The Duke of Westminster's, I expect. It always is” by running the two sentences together. With all those unwarranted pauses yawning about, why stint on a needed one?

Often, though, it is his co-star who leads him to ruin, either by not giving him anything to play off or by seducing him into misreadings. Thus the manifestly anxious, indeed heartbreaking, repetition of “In love all over again,



No time for comedy: Taylor and Burton—together, but not in the same play.

ton is doing is less clear; it would seem to be some combination of a robot from Čapek's *R.U.R.*, an impression of Terry-Thomas as a shell-shocked colonel in an Ealing comedy, and blind Captain Cat in *Under Milk Wood*, which, being a radio play, requires little movement and less facial expression. The celebrated star couple, a mini-constellation, are both on stage at the Lunt-Fontanne (what, alas, is in a name?) Theater, but they are not in the same play and not playing opposite, but against, if not past, each other.

The Elizabeth (it looks more like Hackensack to me) Theatre Group, headed by Zev Bufman and Miss Taylor, plainly chose this property for Burton and Taylor for its fan- or gossip-magazine value, and for a clientele that approaches theater in such a spirit, that's the ticket. At a reputed weekly \$70,000 each, the couple cannot lose; still, con-

jesté to make even slight, unseemly changes and interpolations, and not so slight and odious cuts. And then, with all those cuts, to drag out this brief, breezy play to over two and a half hours, what with marathon intermissions for our stars to regain their breath and not much shorter pauses between, or within, their lines. Still, one thing is achieved here: To anyone with an eye, ear, and brain in his head, it is conclusively demonstrated that Miss T.'s short list of talents does not include acting, even if certain audiences may accept as a substitute a collection of smirks, sneers, poses, vocal ritards, sledgehammer emphases, inaudibilities despite miking, arm flailings, leg twitchings, and the rest. (Her entire film career is clearly attributable to her former face, her former directors, and the cutting room.) And since she evidently cannot sing, a dance has been

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aren't we? ... Aren't we?" is fishwifed up by her as "Aren't we? ... AREN'T WE?!!!" This induces Burton, a bit later, to append to "You love me, too, don't you? There's no doubt about it anywhere, is there?" an extra, shrilly over-emphatic "IS THERE?" And whoever came up with the totally uncharacteristic and anachronistic "You're nothing but a rampaging gasbag"—as out of place as the filter-tipped cigarettes and Burton's high-heeled boots—should have that bag over his or her head.

Though Milton Katselas (a singularly wrong-headed choice) is credited with the directing, which unnamed others have refurbished, it is manifest that not much direction was taken. The fights, wittily choreographed in Coward's stage directions, are paltry and arthritic—and, when Miss T. starts bumping Burton with her bosom and he bumps back, tasteless; the pacing and blocking are inert and inept. Even David Mitchell's set design may have been constrained by the cast: The partition between the two Deauville terraces has been virtually (and improbably) eliminated, because no hurdle is low enough for some stags to clear. But the worst torture must have been inflicted on the capable Theoni V. Aldredge, who couldn't have designed the geometric progression of horrors that pass for Miss T.'s costumes. Every outfit has a deeply slit skirt, revealing legs that generations of Hollywood directors toiled to keep out of sight; one dress, low-cut and laced across the back, produces almost as much dorsal as frontal cleavage; and the last, black-and-white number had me, for a moment, mistaking Miss T. for the frumpish maid in some outlandish uniform.

John Cullum, as Victor, is pompous and dithering beyond the line of duty; as Sibyl, the usually able Kathryn Walker makes a complete visual and histrionic fool of herself. As Louise, the maid, Helena Carroll adds a number of lines to her part in a French as inauthentic as the rest. I wish I could say that something of the play survives Miss Taylor's form and Mr. Burton's formaldehyde, but no such luck. One moment, however, may live forever in my memory, alas: Burton, presenting a drink to Taylor, simultaneously tweaks her left breast. Done with even vestigial eroticism, it might have been questionable but rowdy fun; executed with no more feeling than the turning on of a bathroom tap, it managed to turn my stomach.

Dance a Little Closer, THE MUSICAL that Alan Jay Lerner and Charles Strouse have fashioned from Robert E. Sherwood's *Idiot's Delight* (1936), though updated to "the avoidable future," sets the musical comedy back almost to the time of Sherwood's play. To begin with, the politics, the sexual ethos, and the

“... *Dance a Little Closer* had no single genuine character, and both love story and political tract lacked credibility. . .”

modus vivendi of the play are all equally inapplicable to 1983 (never mind 1984), and the only chance—slender, at that—of making the show work would have been to cling for dear life to its period-piece aspects. But, over and above that, Lerner's book and lyrics are unable to create a single genuine character, let alone a believable relationship, and neither the love story nor the political tract has the slightest urgency, poignancy, or credibility. My one previous experience of the work is the 1939 movie version, and I cannot say how much of the feeble dialogue and characterization is to be blamed on Sherwood, although, obviously, such things as the silly homosexual subplot—meant to be with-it and liberal, but actually dated and patronizing—are Lerner's aberrations. Several of the songs are not even integrated into the story, and Billy Wilson's flat-footed attempts to replicate parts of the plot in stilted and soporific dance terms are barely good enough for rejects from an early de Mille choreography.

More astonishing yet is the almost unrelieved gracelessness of the Lerner lyrics, which I refrain from quoting out

of compassion for a man who was once a formidable lyricist. But I must note that one lyric, besides rhyming such things as “Californye-ay” and “Pennsylvanye-ay” with (ugh!) “the good old U.S.A.,” uses Three Mile Island and the Love Canal as sources of cheap jokes—a new low in taste. Lerner, moreover, has staged the show himself, with astounding amateurishness. David Mitchell's sets, though elaborate and expensive, do not come off; Donald Brooks's costumes are nothing short of scandalous. If a rank neophyte had set out to design the most unflattering, grotesque, and simply ugly costumes—ugly even as clothes, at which Brooks is an expert—he couldn't have come up with an unsightlier mess. A couple of Strouse's tunes, despite Jonathan Tunick's perfunctory orchestrations, are pleasant; Thomas Skelton's lighting is appealing.

As a Kissinger figure, George Rose does his old-trouperish best to make the character a charming cad, but the material is poor, and who can believe in a charming Kissinger? Len Cariou, always a seedy leading man, comes across more than ever like a denatured, dimple-less

Kirk Douglas, and his now shredded voice doesn't come across at all. Liz Robertson (Mrs. Lerner) seems like a nice person to talk to at a party; as a Broadway-musical leading lady, she is negligible. The trade scuttlebutt termed *Dance a Little Closer* a “moosical,” but *Moose Murders* was so bad as to be funny—this one is merely depressing.

JOHN HOUSEMAN READS, AS AN INTRODUCTION to his Acting Company revival of *The Cradle Will Rock*, an account of the official harassment, surrounding furor, and final triumph of the original, 1937 production. This is inspiring, but neither the dated, agitprop text by Marc Blitzstein nor his derivative music (mostly out of Weill) can live up to it. Only one song, “The Nickel Under Your Foot,” well delivered by Patty LuPone, fully stands up. There is good work also from Randle Mell, Brian Reddy, and especially Michele-Denise Woods; but the real food for thought comes from Houseman himself—a former radical turned complacent capitalist and king of TV commercials. So much for those brave socialist hopes. ■

The Winner

THE NEW YORK TIMES.

WEDNESDAY, DECEMBER 29, 1982

Wine Talk

A shopping expedition in New York last week uncovered 29 sparkling wines from five European countries vying for consumer attention. A blind tasting was undertaken to evaluate them, and some of the results were surprising. A bottle of genuine Champagne, Pommery Brut Royal, was included as a control or reference point.

The favorite wine of the tasters was not the real Champagne nor was it a French wine. It was Spanish, the **Codorniu Brut Clasico**



BY TERRY ROBARDS

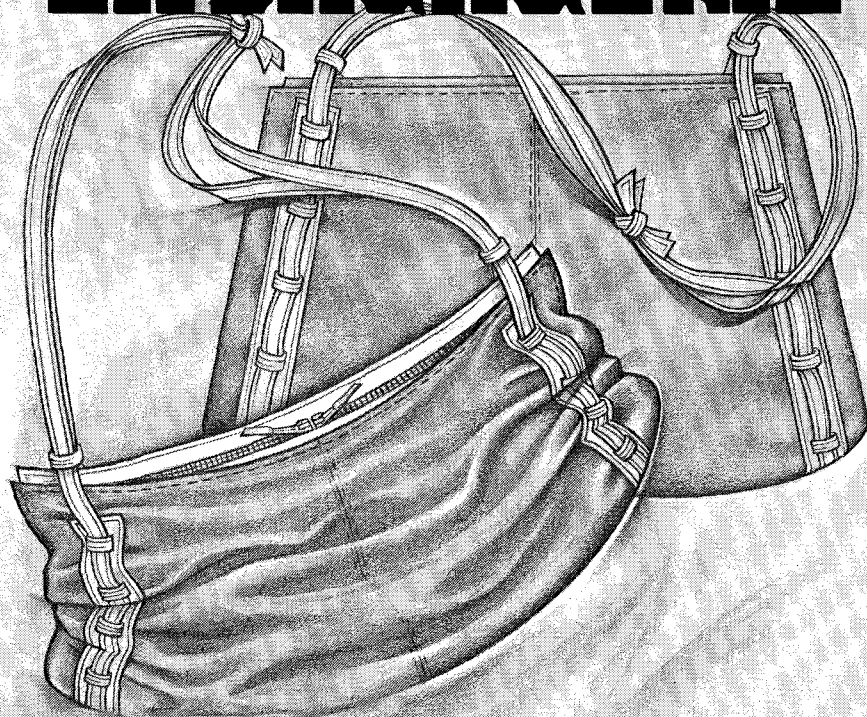
English Cuvee imported by Joseph Victori Wines, Inc. of Brooklyn and priced to retail at \$5.99. It's bouquet was delicately fruity and yeasty, and its flavor was full yet elegant, with a clean aftertaste. The wine, widely available, had great balance.

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SALES & BARGAINS

BY LEONORE FLEISCHER

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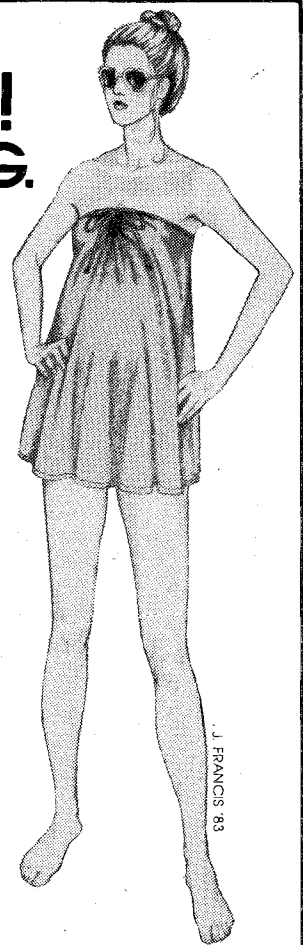
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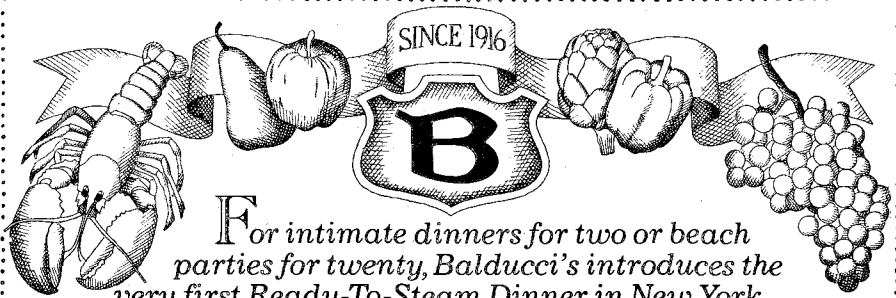
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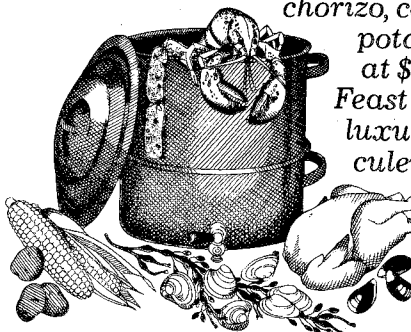


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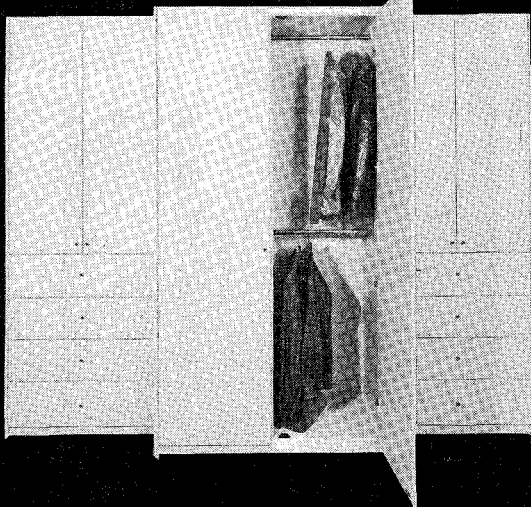
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els on back pillows, here \$1,550 for the pair; eight-piece Henredon Bantry Bay dining-room set in light-finished ash and burl, here \$5,995; and much more. Delivery arranged at additional cost. Checks accepted; no credit cards; all sales final. *New York Furniture Center, Inc., 41 East 31st St. (679-8866); Mon.-Wed., Fri., and Sat. 10 a.m.-5 p.m. and Thurs. till 8 p.m.; through 5/21.*

Factory Sale

GERMAINE MONTEIL COSMETICS and skin-care products are on sale at its factory for two days only. Either the merchandise or the packaging has been discontinued, but these are great buys nonetheless. A few examples: lipstick, was \$4.50, here \$1; long-lasting lip gloss, was \$7, here \$2; Superglow powder blush, was \$8, here \$2; non-liquefying cleansing cream, was \$10, here \$3; Super-Tone skin conditioner, was \$15, here \$3; also, various Christmas-gift sets that include fragrance and a piece of porcelain (set of Royal Secret perfume and a vase, was \$20, here \$10); a display tester filled with nail polish, lip gloss, eye shadows, cream blush, lipsticks, and bronzers, here \$15; tote bags, \$3 and \$5. Cash-and-carry only; all sales final. *Germaine Monteil factory, 450 Commack Rd., Deer Park, L.I.; Sat. and Sun. 10 a.m.-6 p.m. By car: Take Long Island Expwy. to Exit 52. Sale 5/21 and 22 only.*

Brass

THIS MIDTOWN STORE SELLS FURNITURE and accessories made of brass, and is clearing away a number of solid-brass items at low prices. Everything is sold as is. A few examples: four tea or bar carts, were \$795 each, now \$295; one all-welded étagère with four shelves, 14 by 36 by 54 in., was \$1,800, now \$590; four glass-topped coffee tables, now \$199 each; two sets of nesting tables (three tables in each), were \$900 a set, now \$350; one cube chest, was \$520, now \$190; one handmade cheval mirror, 23½ by 69½ in., was \$900, now \$650; planters and umbrella stands, were \$20-\$275 each, now \$5-\$120. Also, decorative accessories, including one horse, was \$1,200, now \$595; one deer, was \$895, now \$445; two large ibis, were \$390 each, now \$100; eight elephants in two sizes, were \$90 and \$190, now \$45 and \$75; and more. Delivery can be arranged at additional cost. Checks accepted; no credit cards; all sales final. *Brass by Ben Karpen, 212 East 51st St. (755-3450); Mon.-Fri. 9:30 a.m.-6 p.m. and Sat. 10 a.m.-4 p.m.; while stock lasts.*

Beauty

MANY SERVICES AT THIS HANDSOME MIDTOWN salon are now 50 percent off: facial

and one-hour massage, were \$40 each, now \$20; full-leg plus bikini waxing, was \$35, now \$24.50; pedicure, was \$25, now \$12.50; sculptured nails, were \$55, now \$22.50. An appointment is necessary. A.E., checks accepted. *Dimensions in Skin Care*, 45 West 57th St., Suite 301 (758-0510); Mon.-Wed. and Sat. 10 a.m.-6 p.m. and Thurs. and Fri. till 8 p.m.; through 10/1.

Squash

DURING LADIES' MONTH AT THE LINCOLN Squash Club, any woman who signs up for a year's membership pays \$25 instead of \$95. The club, designed by Robert A. M. Stern, received an award for architectural excellence from *Interiors* magazine. A.E., M.C., V., checks accepted. *Lincoln Squash Club*, 1 Harkness Plaza (62nd St. between Broadway and Columbus Ave.) (265-0995); seven days 8 a.m.-11 p.m.; through 6/15.

Security

CITADEL RK550 BIKE LOCK, WITH \$350 guarantee, list \$39.95, here \$19.99; new Citadel Tech-Lock model, with \$250 guarantee, list \$23.95, here \$17.99; new Citadel Super Lock model, with no guarantee, list \$17.95, here \$13.99; decorative cover for Segal locks, list \$15, usually \$10.95 here, now \$8.50; 25 percent off list prices on Keystone safes. All other floor models of safes, 25 percent off, including delivery to ground-floor location; Audio Lite voice-activated light switch, list \$34.95, now \$20.97; RCA cameras and monitors, installed with 50-ft. wire, usually \$750 here, now \$550; all home and office intercom equipment, including such brands as Aiphone, Graystone, Lee Dan, and Nutone, now 30-40 percent off. Also, during sale period, if you schedule installation of a Central Station Security alarm system, the first six months of computer monitoring are free, including burglary, fire, and holdup response. M.C., V., checks accepted; exchanges possible. *Rem Security, Inc.*, 27 East 20th St. (533-0801); Mon.-Fri. 9 a.m.-6 p.m. and Sat. till 4 p.m.; through 5/28.

Free Info

FOR TWO DAYS NEXT WEEK, YOU CAN GET free medical information about your digestive problems by calling "Outline," an information service offered by the American Digestive Disease Society. You will speak to a doctor, not a tape recording; you will not learn the doctor's name, nor will you have to reveal your own. The physician will discuss symptoms and problems in general, but will not offer diagnosis or treatment. Call toll-free: 800-521-2121; Tues. and Wed. 10 a.m.-8 p.m.; 5/24 and 25 only.

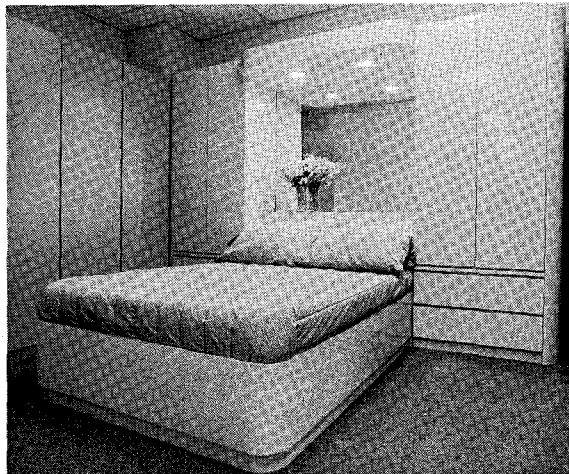
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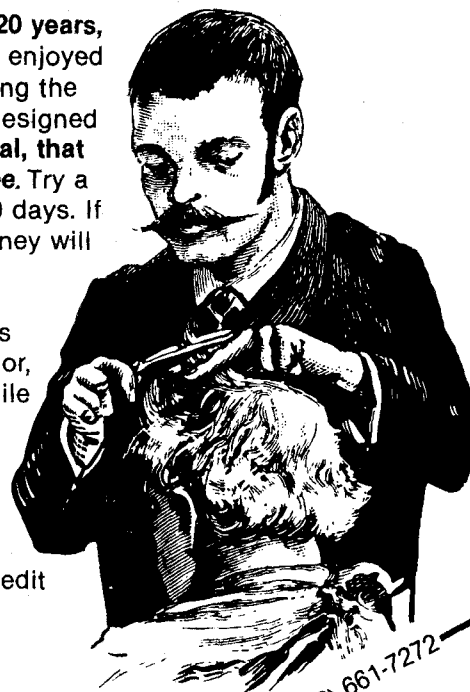
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& Dance	121	Television	140

A Complete Entertainment Guide for the Week Beginning May 18.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM**—Watts St. at Ave. Americas. 431-1590. #1—Thru May 17: "All By Myself." Beg. May 18: The Gordiner Stories. (call for complete schedule) #2—May 16-17: "Early Summer." May 18-19: "Late Autumn"; "Women of the Night." May 20-21: "An Autumn Afternoon"; "A Geisha." Beg. May 22: "The End of Summer"; "Sisters of Gion."
3. **ESSEX**—Grand St. nr. Essex. 982-4455. Thru May 19: "Creepshow"; "Dawn of the Dead." Beg. May 20: "Gates of Hell"; "Fighting Dragon vs. the Fighting Tiger."
4. **BLEECKER STREET CINEMA**—At La Guardia Pl. 674-2560. Thru May 19: "Numero Deux." May 20-21: "Fellini Satyricon"; "Fellini's Roma." Beg. May 22: "North by Northwest"; "The Bride Wore Black." **AGEE ROOM**—"Breathless (1961)."
6. **WAVERLY**—Ave. Americas at W. 3rd St. 929-8037. #1—"Baby, It's You." #2—"Querelle."
7. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. "The Hunger."
9. **ART**—8th St. E. of University Pl. 473-7014. Thru May 19: "Creepshow"; "Dawn of the Dead." Beg. May 20: "My Tutor."
10. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. May 16: "Vampyr"; "Day of Wrath." May 17: "No Man of Her Own"; "Made for Each Other." May 18: "Roman Holiday"; "Breakfast at Tiffany's." May 19: "Cabin in the Sky"; "Stormy Weather." May 20: "Reflections in a Golden Eye"; "Cat on a Hot Tin Roof." May 21-22: "Private Lives"; "Design for Living."
11. **ST. MARK'S CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru May 19: "The King of Comedy"; "Young Doctors in Love."
13. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. May 16-17: "Breaker Morant"; "My Brilliant Career." May 18-19: "Cruising"; "Midnight Cowboy." May 20-21: "The Blues Brothers"; "Animal House." Beg. May 22: "Blazing Saddles"; "Young Frankenstein."
14. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—"Sophie's Choice." #2—Thru May 19 (tent): "The Verdict."
16. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—"Tender Mercies." #2—"Monty Python's The Meaning of Life." #3—"Dr. Detroit." #4—"In Love."

15th-42nd Streets

20. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. Thru May 19: "Something Wicked This Way Comes." Beg. May 20: "Max Dugan Returns."
21. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. Thru May 19: "Still Smoking."
22. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. "Local Hero."
23. **34TH STREET EAST**—Nr. Second Ave. 683-0255. "Breathless (1983)."
24. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—"Dr. Detroit." #2—"Flashdance." #3—"Blue Thunder."

43rd-60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—"The Evil Dead." #2—Thru May 19: "Poltergeist." Beg. May 20: "Exposed."
31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. "Flashdance." Closed May 16.
32. **CRITERION CENTER**—B'way nr. 45th St. 582-1795. #1—"Porky's." #2—"Breathless (1983)." #3—"Caligula." #4—"Valley Girl." #5—"Bad Boys." #6—"Monty Python's The Meaning of Life."
33. **LOEWS STATE**—B'way nr. 45th St. 582-5060. #1—"Blue Thunder." #2—582-5070. "Still Smoking."
35. **EMBASSY 1**—B'way nr. 46th St. 757-2408. "48 Hrs."
36. **MOVIELAND**—B'way nr. 47th St. 757-8320. "E.T., the Extra-Terrestrial."
37. **RKO CINERAMA TWIN**—B'way nr. 47th St. 975-8366. #1—Thru May 19: "The Hunger." Beg. May 20: "The Mack." #2—Thru May 19: "Creepshow"; "Dawn of the Dead." Beg. May 20: "My Tutor."
38. **EMBASSY 2**—B'way nr. 47th St. 730-7262. "Lone Wolf McQuade." **EMBASSY 3**—"1990, the Bronx Warriors." **EMBASSY 4**—"An Officer and a Gentleman."
39. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—May 16: "Lady Sings the Blues"; "Carmen Jones." May 17-18: "Tempest"; "Next Stop Greenwich Village." May 19-21: "The Stunt Man"; "My Favorite Year." Beg. May 22: "The Tenant"; "Peeping Tom." #2—May 16-17: "Cruising"; "Dog Day Afternoon." May 18-19: "Ticket to Heaven"; "Guyana: Cult of the Damned." May 20-21: "Quadruphenia"; "The Kids Are Alright." May 22: "Conan the Barbarian"; "Hercules."
41. **UA RIVOLI TWIN**—B'way nr. 49th St. 247-1633. #1—"Dr. Detroit." #2—Thru May 19: "Mausoleum." Beg. May 20: "Gates of Hell."
42. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. "Raiders of the Lost Ark."
44. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. "Tender Mercies."
45. **ZIEGFELD**—54th St. nr. Ave. Americas. 765-7600. "Gandhi."

46. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. "The Hunger."
47. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. Thru May 19: "Dirty Dishes."
48. **SUTTON**—57th St. nr. Third Ave. 759-1411. Thru May 19: "The Missionary." Beg. May 20: "Napoleon."
51. **57TH STREET PLAYHOUSE**—W. of Ave. Americas. 581-7360. "Baby, It's You."
54. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. Thru May 15: "Max Dugan Returns." Opening May 20: "Bill Cosby Himself."
55. **PLAZA**—58th St. nr. Madison Ave. 355-3320. "La Boum."
56. **PARIS**—58th St. W. of Fifth Ave. 688-2013. "La Traviata."
57. **D.W. GRIFFITH**—59th St. nr. Second Ave. 563-6102. "The White Rose."
58. **MANHATTAN**—59th St. bet. Second & Third Aves. 935-6420. #1—Thru May 19: "Querelle." Beg. May 20: "Exposed." #2—"Sophie's Choice."
60. **BARONET**—Third Ave. nr. 59th St. 355-1663. "To Begin Again." **CORONET**—"Breathless (1983)."
61. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. "Alsino and the Condor."
62. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. Thru May 19: "Exposed." Beg. May 20: "Oklahoma." **CINEMA II**—753-0774. "Betrayal."

61st Street & Above East Side

70. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—Thru May 19: "Dr. Detroit." Beg. May 20: "My Tutor." #2—"Nudo di Donna."
71. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. "Local Hero."
72. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—"Tootsie." #2—"The Ruling Class."
73. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. "Say Amen, Somebody."
74. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. "Flashdance."
76. **72ND STREET EAST**—Nr. First Ave. 288-9304. Thru May 19: "The King of Comedy." Beg. May 20: "Max Dugan Returns."
78. **UA EAST**—First Ave. at 85th St. 249-5100. Thru May 19: "Poltergeist."
80. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—"Blue Thunder." #2—"Still Smoking."
82. **86TH STREET EAST**—Nr. Third Ave. 249-1144. "Dr. Detroit."
83. **RKO 86TH STREET TWIN**—Nr. Lexington Ave. 289-8900. #1—Thru May 19: "Creepshow"; "Dawn of the Dead." Beg. May 20: "My Tutor." #2—Thru May 19: "The Hunger." Opening May 20: "Spacehunter: Adventures in the Forbidden Zone."

61st Street & Above
West Side

85. **PARAMOUNT**—B'way at 61st St. 247-5070.
"Tootsie."
86. **LINCOLN PLAZA CINEMAS**—B'way nr.
63rd St. 757-2280. #1—"Angelo, My Love." #2—
"La Nuit de Varennes." #3—"The Night of the
Shooting Stars."
88. **CINEMA STUDIO**—B'way at 66th St.
877-4040. #1—Thru May 19: "Querelle." #2—
Thru May 19: "Diva."
89. **REGENCY**—B'way nr. 67th St. 724-3700. May
16-17: "Gentleman's Agreement." May 18-19:
"Hamlet." May 20-21: "All the King's Men"; "All
About Eve." May 22: "An American in Paris";
"The African Queen."
90. **EMBASSY 72ND STREET TWIN**—On
B'way. 724-6745. #1—Opening May 16:
"Reaching Out." #2—"Lianna."
92. **LOEWS 83RD STREET QUAD**—On B'way.
877-3190. #1—"Tender Mercies." #2—"Dr.
Detroit." #3—"Something Wicked This Way
Comes." #4—"The Hunger."
93. **NEW YORKER**—B'way nr. 88th St. 580-7900.
#1—"Baby, It's You." #2—Thru May 19: "Local
Hero."
95. **THALIA**—95th St. W. of B'way. 222-3370.
May 16: "Entertaining Mr. Sloan"; "The Birthday
Party." May 17: "Shall We Dance"; "Carefree."
May 18: "Thieves' Highway"; "Night and the
City." May 19: "You Are Not Alone"; "The Third
Sex." May 20-21: "Mephisto"; "The Age of
Daydreaming." May 22: "All Screwed Up";
"Bread and Chocolate."
96. **METRO CINEMA**—B'way nr. 99th St.
222-1200. May 16: "Sullivan's Travels";
"Christmas in July." May 17: "Montenegro";
"Petria's Wreath." May 18: "The Left-Handed
Woman"; "A Girl From Lorraine." May 19: "Yol";
"The Father." May 20: "Teorema"; "Orpheus."
May 21: "The Thirty-Nine Steps"; "The Lady
Vanishes." May 22: "Children of Paradise";
"L'Atalante."
97. **OLYMPIA QUAD**—B'way nr. 107th St.
865-8128. #1—"Tootsie." #2—"Frances." #3—
Thru May 19: "The Year of Living Dangerously";
"Still of the Night." Beg. May 20: "My Tutor." #4
—"The King of Comedy."
99. **ALPINE**—Dyckman St. at B'way. 567-3587.
Thru May 19: "Lone Wolf McQuade"; "Pink
Motel." Beg. May 20: "The Outsiders."

**Museums,
Societies, Etc.**

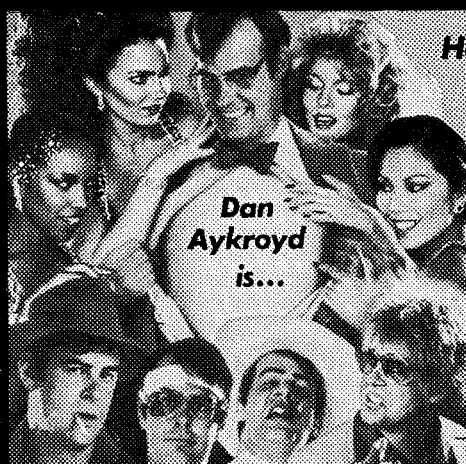
COLLECTIVE FOR LIVING CINEMA—52 White
St. 925-2111. Adm. \$3; members \$2. Mon.-Fri.,
12, 1 p.m. (free): "The Disarmament Video
Survey": a window installation video covering a
worldwide range of individual views on the arms
race. (Bring your lunch.) May 20, 8 p.m.:
"Rameau's Nephew" (1974) by Michael Snow.
May 21, 8 p.m.: "Hellzapoppin'" (1941) by H.C.
Potter; 11 p.m.: "Girl from Chicago" (1932) by
Oscar Micheaux, "Broken Honeymoon" (1978) by
Jim Hoberman. May 22, New Filmmakers
Showcase.

GLOBAL VILLAGE—454 Broome St. 966-7526.
Adm. \$3; members free. Thru May 22: Video and
Television Documentary Festival—May 20, 7:30
p.m.: "Children of Violence" by Bill Jersey, "Las
Vegas: Last Oasis in America" by Maxi Cohen,
"Freedom of Information Tape One: Jean Seberg"
by Margia Kramer, "Fire Season" by Bob Drew.
May 21, 7:30 p.m.: "Essie" by Gerald Wenner,
"Labor More Than Once" by Liz Mersky,
"Influences" by Loraine Corfield, "Who Will
Protect the Family?" by Victoria Costello. May 22,
7:30 p.m.: "Grenada (Gren[ai]da) Portrait of a
Revolution" by Joanne Kelley, Skip Sweeney,
Video Free America, "No Immediate Danger" by
Gerald Saldo, Joan Engel, "Energy Costs: Freezing
Out the Poor?" by Action for a Better Community,
Portable Channel, "We Have to Link" by Doug
Eisenstark, Mary Jane Sullivan, "Silver Valley" by
Michael Negroponte, Peggy Stern, Mark Erder,
"DES: the Timebomb Drug" by Stephanie
Palewski.

JAPAN SOCIETY—333 E. 47th St. 832-1155.
Adm. \$4; members, students & senior citizens \$3.
May 18, 7:30 p.m.: "Floating Clouds" (1955) by
Mikio Naruse. May 20, 7:30 p.m.: "Tokyo Bay"
(1962) by Yoshitaro Nomura. May 21, 2 p.m.:
"Carmen Comes Home" (1951) by Keisuke
Kinoshita. May 22, 2 p.m.: "This is Noriko" (1981)

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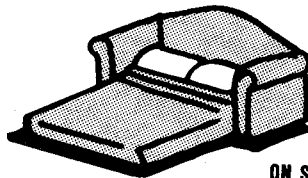
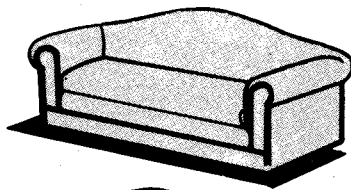
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MOVIES

by Zenzo Matsuyama. All in Japanese, Eng. subtitles.
THE KITCHEN—484 Broome St. 925-3615. Adm. \$3.50; members \$2. Tues.-Sat. 1-5 p.m.: Recent British Video—a selection curated by Stuart Marshall with an emphasis on new narrative forms; 5 p.m.: New Video From Antarctica, a video music label.

LEHMAN COLLEGE—Center for the Performing Arts, Bedford Park Boulevard West, Bronx. 960-8532. Adm. free. Bronx Film Focus/83. May 18, 1 p.m.: "Marty" by Paddy Chayefsky, winner of four Academy Awards, about Bronx life in the 1950s.

MANHATTAN LABORATORY MUSEUM—314 W. 54th St. btwn. 8th and 9th Aves. 765-5904. Adm. \$3, \$2.50 for members, seniors and students. Films for Adults About Time. Thru May 16: 8 p.m.: "Tokyo Story" (1972) by Yasujiro Ozu, "The Street," an Academy Award nominee based on Mordecai Richier's short story. Beg. May 17: Films about the Passage of Time: Real and Surreal—"Canyon" by Jon Jost, "La Jete" by Chris Marker, "Necrology," "Meshes of the Afternoon" by Maya Deren, "Crac."

EL MUSEO DEL BARRIO—Fifth Ave. at 104th St. 831-7272. Adm. \$4. May 20-22: the Third National Latino Film and Video Festival. Call for schedule.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with mus. adm. Video Viewpoints Series—May 16, 6 p.m.: Alvy Ray Smith will discuss electronic filmmaking. What's Happening? Film Series—May 17, 6 p.m.: "Juan Felix Sanchez" (1980) by Cologero Salvo, on an aging folk artist in the Venezuelan Andes. Video Documentaries (shown continuously)—Mon.: "Love Canal" (1982) by Lyn Corcoran. Tue.: "No Immediate Danger" (1982) by Gerald Saldo, Joan Engel. Thur.: "The American Trap" (1982) by Michael Marton. Fri.: "The Moral Equivalent" (1982) by Lynn Adler, Jim Mayer, John Roger. Sat.: "In the Nuclear Shadow" (1982) by Erik Thiermann, Vivienne Verdon-Rose. Sun.: "My Father Sold Studebakers" (1982) by Skip Sweeney. Salute to the British National Film Archive—May 16, 2:30 p.m.: "Seven Days to Noon" (1950) by John Boulting. May 17, 2:30 p.m.: "Victoria the Great" (1937) by Herbert Wilcox. May 19, 2:30, 6 p.m.: "No Funny Business" (1951/1933) by John Stafford, Victor Hanbury, "Radio Parade of 1935" by Arthur Woods.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. \$3.50; members \$2; senior citizens & children \$1.50. May 17-18, 8 p.m.: "I Sent a Letter to My Love" (1981) by Moshe Mizrahi, in French, Eng. subtitles. May 18, 7:30 p.m.: "The Winter there Was Very Little Snow" by Walter Ungerer. May 19-20, 8 p.m.: "In the King of Prussia" (1982) by Emile De Antonio. May 20, 7:15-7:45 (free): "Prophecy," recently released from "top secret" classification, footage shot by U.S. government and Japanese films units. May 20, 7:30 p.m.: "Swamp Water" (1941) by Jean Renoir. May 21, 8, 10 p.m.: and May 22, 5, 7:30 p.m.: "Chilly Scenes of Winter" (1979) by Joan Micklin Silver.

NEW YORK CITY EXPERIMENTAL VIDEO & FILM FESTIVAL—Downtown Community Television Center, 87 Lafayette St. 966-4510. Don. \$2. May 20-21, 8 p.m. May 22, 8 p.m. at Millenium Film Workshop, 66 E. 4th St. Each evening showcases nine short works. Artists will be present for discussion.

NEW YORK CITY LABOR FILM CLUB—NYU Main Building, Rm. 703, 100 Washington Square East 677-3900 Adm. free. May 17, 7:45 p.m.: "Number Our Days," about Jewish old people in an urban ghetto, "Close Harmony," winner of 1982 Academy Award for best short. At District Council 37, 125 Barclay St. Rms. 1&2 —May 20, 6:45 p.m.: "The Wobblies" by Stewart Bird.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Adm. Free. May 19, 12 noon: "A Night to Remember" (1959) by Roy Baker; 2:30 p.m.: "Macbeth." May 19, 12 noon: 7 films about Britain.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. \$4, members, students & senior citizens \$3. May 17-22, 6 p.m.: "Maeve" (1981) by Pat Murphy and John Davies; 8 p.m.: "My Childhood" (1972), "My Ain Folk" (1973), "My Way Home" (1977) by Bill Douglas. Free Public Service Program—(Fri.-Sun. 2 p.m.) Two films on Cambodia: "Year Zero: the Silent of Cambodia" (1979) by David Munro, "Beneath the Angkor: A Story of the Khmer Rouge" (1982) by Justin Ackerman.

ST. PETER'S CHURCH—619 Lex at 54th St. 980-0392 Adm. \$5 for students. May 21, 1:30 p.m.: "In the King of Prussia" (1983) by Emile de Antonio. (1 p.m.: registration, 3 p.m.: Responses by de Antonio; William Stringfellow (attorney and theologian), and members of the Plowshares 8 (the group of anti-nuclear demonstrators arrested for acts of civil disobedience), 4:30 p.m.: wine and cheese reception.

SPANISH INSTITUTE—Preview Screening Room, 1600 B'way, 9th floor. 628-0420. Free. May 18, 6 p.m.: "Los Ojos Vendados" (1978) by Carlos Saura. Limited seating.

VIDEO REDBAR—First Ave. and 7th St. Adm. free. May 18, 8:30 p.m.: "What is Business?" (1982) by Ilene Segalove.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Biennial Films. Thru May 22, daily at 1:13, 3:15 p.m. & May 17, 6:15 p.m.: "Him and Me" (1982) by James Benning. Biennial Video. Seven Programs shown daily, beginning at 11:30 p.m.

Bronx

100. ALLERTON—Allerton Ave. nr. Cruger. 547-2444. #1—"Blue Thunder." #2—"Dr. Detroit." #3—Thru May 19: "Flashdance." Beg. May 20: "Spacehunter: Adventures in the Forbidden Zone."

102. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. "Dr. Detroit."

103. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—Thru May 19: "Breathless (1983)." #2—Thru May 19: "Mausoleum."

104. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—"Flashdance." #2—"Blue Thunder."

105. DALE—W. 231st St. at B'way. 884-5300. #1—Thru May 19: "Breathless (1983)." #2—Thru May 19: "Blue Thunder."

109. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—Thru May 19: "Creepshow"; "Dawn of the Dead." Beg. May 20: "Gates of Hell." #2—"Porky's." #3—"Dr. Detroit." #4—"Blue Thunder."

110. KENT—E. 167th St. nr. Grand Conc. 992-9330. Thru May 19: "Creepshow"; "Dawn of the Dead." Beg. May 20: "Gates of Hell"; "Fighting Dragon vs. the Fighting Tiger."

111. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—"Still Smoking." #2—"Flashdance."

113. LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260. "Breathless (1983)."

114. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—Thru May 19: "Blue Thunder." #2—Thru May 19: "Dr. Detroit." #3—Thru May 19: "Dawn of the Dead."

115. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—Program unavailable. #2—Thru May 19: "Porky's"; "Fist of the Golden Monkey." #3—Thru May 19: "The Evil Dead"; "Treasure of Bruce Lee." #4—"Blue Thunder."

Brooklyn

201. BAY RIDGE-FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—Thru May 19: "Pink Motel." Beg. May 20: "Class of '84"; "Death Wish II." #2—"Poltergeist." #3—Thru May 19: "Creepshow"; "Dawn of the Dead." Beg. May 20: "My Tutor." #4—"Dr. Detroit." #5—"Mausoleum."

202. BAY RIDGE-LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—"Breathless (1983)." #2—"Blue Thunder."

203. BENSONHURST-BENSON—86th St. at 20th Ave. 372-1617. #1—"Pink Motel." #2—"Mausoleum"; "Alone in the Dark."

204. BENSONHURST-HIGHWAY—Kings Hwy. at W. 7th St. 339-1060. Thru May 19: "Poltergeist." Beg. May 20: "Gates of Hell."

205. BENSONHURST-LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—"Blue Thunder." #2—"Flashdance."

206. BENSONHURST-MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—"Creepshow"; "Dawn

MOVIES

- of the Dead." #2—"Porky's." #3—"Dr. Detroit."
#4—Thru May 19: "The Hunger." Beg. May 20:
"My Tutor."
208. **BOROUGH PARK—WALKER**—18th Ave. at
64th St. 232-4500. "Tootsie."
210. **BRIGHTON BEACH—OCEANA**—Brighton
Beach Ave. at Coney Island Ave. 743-4333. #1
—"Dr. Detroit." #2—"Blue Thunder." #3—Thru
May 19: "Flashdance." Beg. May 20: "My Tutor."
#4—"Blue Thunder."
211. **BROOKLYN HEIGHTS—CINEMA**—Henry
St. at Orange. 596-7070. #1—Thru May 19:
"Local Hero." Beg. May 20: "Exposed." #2—Thru
May 19: "Max Dugan Returns." Beg. May 20:
"Tootsie."
212. **CANARSIE—TRIPLEX**—Ave. L at E. 93rd
St. 251-0700. #1—Thru May 19: "Creepshow";
"Dawn of the Dead." #2—Thru May 19: "Dr.
Detroit." #3—Thru May 19: "Pink Motel."
213. **COBBLE HILL—TWIN**—Court St. at Butler.
596-9113. #1—Thru May 19: "The Night of the
Shooting Stars." #2—Thru May 19: "Tootsie."
215. **DOWNTOWN BROOKLYN—LOEWS**
METROPOLITAN—Fulton St. at Jay. 875-4024.
#1—"Still Smoking." #2—"Blue Thunder." #3—
"Porky's." #4—"The Evil Dead"; "Mausoleum."
221. **FLATBUSH—RKO NOSTRAND**—Nostrand
Ave. at Kings Hwy. 252-6112. Thru May 19: "Dr.
Detroit." Beg. May 20: "Gates of Hell."
223. **FLATLANDS—LOEWS GEORGETOWNE**—
Ralph Ave. at Ave. K. 763-3000. #1—"Blue
Thunder." #2—"Flashdance."
225. **FLATLANDS—RKO KINGS PLAZA**
NORTH—Flatbush Ave. at Ave. U. 253-1110.
"Breathless (1983)." **SOUTH**—Thru May 19:
"Poltergeist." Beg. May 20: "My Tutor."
228. **GREENPOINT—CHOPIN**—Manhattan Ave.
at Greenpoint Ave. 389-1100. Thru May 19:
"Tootsie"; "Warlords of the 21st Century."
231. **MIDWOOD—AVENUE U**—At E. 16th St.
336-1234. Thru May 19: "Porky's."
232. **MIDWOOD—KENT**—Coney Island Ave. nr.
Ave. H. 434-8422. "Tootsie."
233. **MIDWOOD—RKO COLLEGE**—Flatbush
Ave. at Ave. H. 859-1384. Thru May 19:
"Porky's."
234. **MIDWOOD—RKO KINGSWAY**—Kings
Hwy. at Coney Island Ave. 645-8588. #1—
"Local Hero." #2—"The Hunger." #3—Thru May
19: "Creepshow"; "Dawn of the Dead."
235. **MIDWOOD—RKO MIDWOOD**—Ave. J at E.
13th St. 377-1718. Thru May 17: "The Verdict."
Beg. May 18: "48 Hrs."
236. **PARK SLOPE—PLAZA**—Flatbush Ave. nr.
Eighth Ave. 636-0170. #1—"Blue Thunder." #2
—Thru May 19: "Something Wicked This Way
Comes." Beg. May 20: "Spacehunter: Adventures
in the Forbidden Zone."
237. **RIDGEWOOD—RIDGEWOOD**—Myrtle Ave.
at Putnam. 821-5993. #1—Thru May 19:
"Flashdance." Beg. May 20: "Spacehunter:
Adventures in the Forbidden Zone." #2—Thru
May 19: "Dr. Detroit"; "Mausoleum." Beg. May 20:
"Blue Thunder." #3—Thru May 19: "Blue
Thunder." Beg. May 20: "Dr. Detroit."

Staten Island

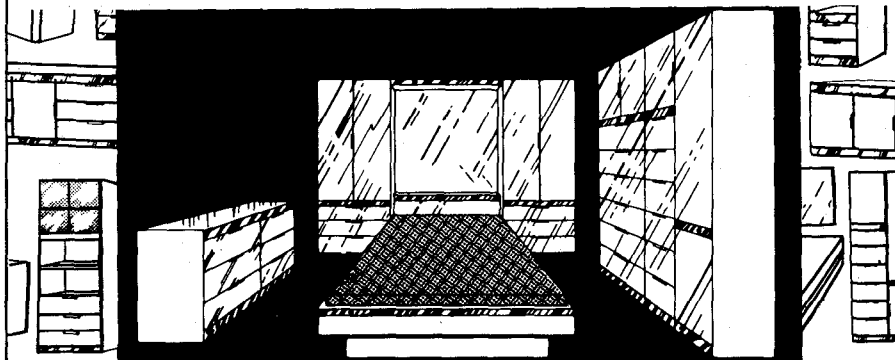
300. **ELTINGVILLE—AMBOY**—356-3800.
"Breathless (1983)."
302. **MARINER'S HARBOR—JERRY LEWIS**—
273-9601. Thru May 19: "Dawn of the Dead";
"Creepshow."
303. **NEW DORP—HYLAN**—351-6601. #1—"Blue
Thunder." #2—"Flashdance."
304. **NEW DORP—LANE**—351-2110. "Breathless
(1983)."
305. **NEW DORP—RAE**—979-0444. #1—
"Wifemistress"; "How Funny Can Sex Get." #2—
"Mausoleum."
307. **NEW SPRINGVILLE—ISLAND**—761-6666.
#1—"Dr. Detroit." #2—Thru May 19:
"Creepshow"; "Dawn of the Dead." Beg. May 20:
"Spacehunter: Adventures in the Forbidden Zone."
308. **NEW SPRINGVILLE—RKO RICHMOND**—
761-3103. Thru May 19: "Poltergeist."

Queens

401. **ASTORIA—UA ASTORIA**—Steinway St. at
30th Ave. 545-9470. #1—Thru May 19:
"Creepshow"; "Dawn of the Dead." Beg. May 20:

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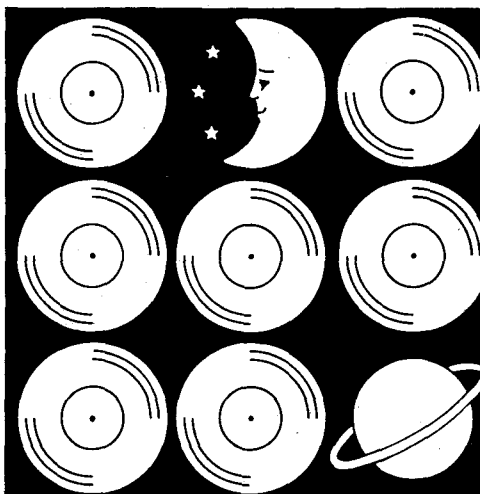
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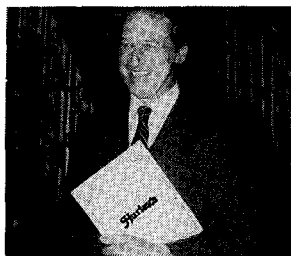
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MOVIES

- "Spacehunter: Adventures in the Forbidden Zone." #2—"Dr. Detroit." #3—Thru May 19: "Porky's." Beg. May 20: "Gates of Hell." #4—"Blue Thunder."
402. BAYSIDE-LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Breathless (1983)." #2—"Blue Thunder."
403. BAYSIDE-MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-1110. #1—"Creepshow"; "Dawn of the Dead." #2—"The King of Comedy." #3—Thru May 19: "Local Hero." Beg. May 20: "My Tutor." #4—"Poltergeist."
406. CORONA-PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. Thru May 19: "The Soldier"; "The Exterminator." Beg. May 20: "Creepshow"; "Outland."
408. ELMHURST-LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"Blue Thunder." #2—"Breathless (1983)."
410. FLUSHING-PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—Thru May 19: "Breathless (1983)." #2—Thru May 19: "Blue Thunder."
411. FLUSHING-RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—"Flashdance." #2—Thru May 19: "Creepshow"; "Dawn of the Dead." Beg. May 20: "The Mack." #3—"Mausoleum."
412. FLUSHING-RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—"Blue Thunder." #2—Thru May 19: "Rocky III." #3—"Breathless (1983)."
413. FLUSHING-UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—Thru May 19: "The Hunger." Beg. May 20: "My Tutor." #2—Thru May 19: "Monty Python's The Meaning of Life." Beg. May 20: "Gates of Hell." #3—"Porky's." #4—"Dr. Detroit."
414. FLUSHING-UTOPIA—Union Tpke. at 188th St. 454-2323. #1—Thru May 19: "Porky's." #2—Thru May 19: "Sophie's Choice."
416. FOREST HILLS-CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. Thru May 19: "Tootsie."
417. FOREST HILLS-CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. #1—Thru May 19: "The Hunger." Beg. May 20: "My Tutor." #2—"Baby, It's You."
418. FOREST HILLS-FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—"Local Hero." #2—Thru May 19: "Poltergeist." Beg. May 20: "Exposed."
419. FOREST HILLS-LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "Flashdance."
420. FOREST HILLS-MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—"Creepshow"; "Dawn of the Dead." #2—"Dr. Detroit." #3—Thru May 19: "Mausoleum." Beg. May 20: "Gates of Hell." #4—"Porky's."
422. FRESH MEADOWS-CINEMA CITY—Horace Harding Exp. at 183rd St. 357-9100. #1—"The Hunger." #2—"Betrayal." #3—"Dr. Detroit." #4—"Gandhi." #5—Thru May 19: "Wifemistress"; "How Funny Can Sex Get." Beg. May 20: "My Tutor."
423. FRESH MEADOWS-RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"Flashdance." #2—Thru May 19: "Poltergeist."
426. JACKSON HEIGHTS-BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"Breathless (1983)." #2—"Still Smoking." #3—Thru May 19: "Flashdance." Beg. May 20: "Spacehunter: Adventures in the Forbidden Zone."
427. JACKSON HEIGHTS-COLONIA—82nd St. nr. Roosevelt Ave. 429-8004. Thru May 19: "Creepshow"; "Dawn of the Dead."
428. JACKSON HEIGHTS-JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru May 19: "Poltergeist"; "Mausoleum." #2—"Dr. Detroit." #3—Thru May 19: "Rocky III."
436. KEW GARDENS HILLS-MAIN STREET—N. 72nd Dr. 268-3636. Thru May 19: "Tootsie"; "The Missionary." Beg. May 20 (tent.): "The King of Comedy"; "Young Doctors in Love."
437. LITTLE NECK-LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy. 225-2800. "Tootsie."
438. MIDDLE VILLAGE-ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru May 19: "Tootsie"; "Hanky Panky."
439. OZONE PARK-CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—"Dr. Detroit." #2—Thru May 19: "Creepshow"; "Dawn of the Dead." Beg. May 20: "My Tutor."
442. REGO PARK-DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru May 19: "The Verdict."
447. ROCKAWAY PARK-SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru May 19: "Tootsie." #2—Thru May 19: "Bad Boys."
448. SUNNYSIDE-CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—Thru May 19: "Breathless (1983)." #2—Thru May 19: "Blue Thunder."
450. WHITESTONE-CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—"Flashdance." #2—"Max Dugan Returns."
451. WOODHAVEN-HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru May 19: "Lone Wolf McQuade"; "Sharky's Machine."
453. WOODSIDE-DELUXE—Roosevelt Ave. at 62nd St. 429-2929. Thru May 19: "Tootsie."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN-GRAND AVENUE—223-2323. "Blue Thunder."
501. BALDWIN-RKO—223-9230. "Breathless (1983)."
502. BELLEROSE-RKO—775-1351. Thru May 17: "The Verdict." Beg. May 18: "48 Hrs."
503. BELLMEAD-PLAYHOUSE—785-5400. Thru May 19: "The King of Comedy."
511. EAST MEADOW-FLICK—794-8008. #1—Thru May 19: "An Officer and a Gentleman." #2—Thru May 19: "Tootsie."
512. EAST MEADOW-MEADOWBROOK—731-2423. #1—"Dr. Detroit." #2—Thru May 19: "Creepshow"; "Dawn of the Dead." Beg. May 20: "My Tutor." #3—"Poltergeist." #4—"Porky's."
513. EAST ROCKAWAY-CRITERION—599-0242. #1—Thru May 19: "The King of Comedy." Beg. May 20: "The Outsiders." #2—Thru May 19: "Tootsie." Beg. May 20: "Gandhi."
516. FARMINGDALE-RKO—249-0122. Thru May 19: "Tootsie." Beg. May 20: "Max Dugan Returns."
517. FLORAL PARK-RKO FLORAL—352-2280. Thru May 19: "Creepshow"; "Dawn of the Dead."
518. FRANKLIN SQUARE-FRANKLIN—775-3257. #1—Thru May 19: "Poltergeist." #2—Thru May 19: "Dr. Detroit."
519. GARDEN CITY-RKO ROOSEVELT FIELD—741-4007. #1—"Local Hero." #2—"Flashdance."
521. GARDEN CITY PARK-RKO PARK EAST—741-8484. "Blue Thunder."
523. GREAT NECK-SQUIRE—466-2020. #1—"Dr. Detroit." #2—"Creepshow"; "Dawn of the Dead." #3—Thru May 19: "Betrayal." Beg. May 20: "Gates of Hell."
524. HEWLETT-RKO—791-6768. Thru May 17: "The Verdict." Beg. May 18: "48 Hrs."
526. HICKSVILLE-HICKSVILLE—931-0749. #1—Thru May 19: "Creepshow"; "Dawn of the Dead." Beg. May 20 (tent.): "Class of '84"; "Death Wish." #2—Thru May 19: "Monty Python's The Meaning of Life." Beg. May 20: "Gates of Hell."
528. HICKSVILLE-RKO TWIN NORTH—433-2400. Thru May 19: "Porky's." Beg. May 20: "My Tutor." #3—"Dr. Detroit."
529. LAWRENCE-RKO—371-0203. #1—Thru May 19: "Flashdance." Beg. May 20: "Spacehunter: Adventures in the Forbidden Zone." #2—"Breathless (1983)." #3—"Blue Thunder."
530. LEVITTOWN-LEVITTOWN—731-0516. #1—Thru May 19: "Mausoleum"; "The Evil Dead." Beg. May 20: "Max Dugan Returns"; "Young Doctors in Love." #2—Thru May 19: "Tootsie." Beg. May 20 (tent.): "The Outsiders"; "Firefox."
531. LEVITTOWN-LOEWS NASSAU—731-5400. #1—"Blue Thunder." #2—"Flashdance." #3—"Breathless (1983)." #4—"Still Smoking."
532. LONG BEACH-LIDO—432-0056. Thru May 18: "Curtains"; "Private Lessons." Beg. May 20: "The Evil Dead"; "Sonny Chiba Roaring Fire."
533. LYNBROOK-LYNBROOK—593-1033. #1—"Dr. Detroit." #2—"Wifemistress"; "How Funny Can Sex Get." #3—Thru May 19: "The Hunger." Beg. May 20: "Gates of Hell." #4—Thru May 19: "Poltergeist." Beg. May 20: "Class of '84"; "Death Wish."
534. LYNBROOK-STUDIO ONE—599-1444. Thru May 19: "Tootsie."
535. MALVERNE-TWIN—599-6966. #1—Thru May 19: "Tender Mercies." Beg. May 20: "Tootsie." #2—Thru May 19: "The King of Comedy." Beg. May 20: "Max Dugan Returns"

536. **MANHASSET-MANHASSET-** 627-7887. #1-Thru May 19: "Porky's." Beg. May 20: "My Tutor." #2-Tent.: "Poltergeist." #3-Thru May 19: "Wifemistress"; "How Funny Can Sex Get." Beg. May 20: "Class of '84"; "Death Wish."
537. **MANHASSET-RKO CINEMA-** 627-1300. "Baby, It's You."
540. **MASSAPEQUA-PEQUA-** 799-6464. "Still Smoking."
541. **MASSAPEQUA-THE MOVIES AT SUNRISE MALL-** 795-2244. #1-"Creepshow"; "Dawn of the Dead." #2-Thru May 19: "Poltergeist." Beg. May 20: "My Tutor." #3-"Blue Thunder." #4-Thru May 19: "Mausoleum." Beg. May 20: "Class of '84"; "Death Wish." #5-Tent.: "Porky's." #6-"Flashdance." #7-Thru May 19: "Local Hero." Beg. May 20: "Spacehunter: Adventures in the Forbidden Zone."
542. **MERRICK-GABLES-** 546-0734. Thru May 19: "48 Hrs." Beg. May 20: "Max Dugan Returns."
545. **NEW HYDE PARK-HERICKS-** 747-0555. "Breathless (1983)."
547. **OCEANSIDE-OCEANSIDE-** 536-7565. #1-Thru May 19: "Tootsie." #2-Thru May 19: "The King of Comedy."
548. **OLD BETHPAGE-CINE CAPRI-** 752-1610. Thru May 19: "Tootsie." Beg. May 20: "Spacehunter: Adventures in the Forbidden Zone."
549. **OYSTER BAY-MOVIES-** 922-0333. #1-Thru May 19: "Tootsie." Beg. May 20: "The Outsiders." #2-Thru May 19: "Tender Mercies." Beg. May 20: "Max Dugan Returns."
550. **PLAINVIEW-OLD COUNTRY-** 931-4242. #1-"Blue Thunder." #2-"Breathless (1983)."
551. **PLAINVIEW-RKO MORTON VILLAGE-** 938-2323. Thru May 17: "The Verdict." Beg. May 18: "48 Hrs."
552. **PLAINVIEW-RKO TWIN-** 931-1333. #1-Thru May 19: "Still Smoking." Beg. May 20: "Spacehunter: Adventures in the Forbidden Zone." #2-"Flashdance."
554. **PORT WASHINGTON-MOVIES-** 944-6200. #1-"Breathless (1983)." #2-Thru May 19: "The King of Comedy." Beg. May 20: "Spacehunter: Adventures in the Forbidden Zone." #3-"Pink Motel."
555. **PORT WASHINGTON-SANDS POINT-** 883-5074. Thru May 19: "Tootsie." Beg. May 20: "Max Dugan Returns."
557. **ROCKVILLE CENTRE-RKO FANTASY-** 764-8000. Thru May 19: "Creepshow"; "Dawn of the Dead."
558. **ROCKVILLE CENTRE-RKO TWIN-** 678-3121. #1-Thru May 19: "Porky's." #2-Thru May 19: "Betrayal."
559. **ROSLYN-ROSLYN-** 621-8488. #1-"Blue Thunder." #2-Thru May 19: "Gandhi."
561. **SYOSSET-SYOSSET-** 921-5810. Thru May 19: "Something Wicked This Way Comes." Beg. May 20: "Exposed."
562. **SYOSSET-UA CINEMA 150-** 364-0700. Thru May 19: "The Hunger." Beg. May 20: "My Tutor."
566. **VALLEY STREAM-RKO GREEN ACRES-** 561-2100. "Gandhi."
567. **VALLEY STREAM-SUNRISE-** 825-5700. #1-"Mausoleum." #2-"Dr. Detroit." #3-"Poltergeist." #4-"Still Smoking." #5-"Porky's." #6-"48 Hrs." #7-"Creepshow"; "Dawn of the Dead." #8-"Blue Thunder." #9-"The Evil Dead." #10-"Breathless (1983)." #11-"Flashdance."
570. **WANTAGH-CINEMA WANTAGH-** 221-7784. #1-Thru May 19: "Breathless (1983)." #2-Thru May 19: "Tootsie."
571. **WANTAGH-RKO-** 781-6969. "Dr. Detroit."
574. **WESTBURY-WESTBURY-** 333-1911. #1-Thru May 19: "Tender Mercies." #2-Thru May 19: "Tootsie."

Suffolk County

600. **AMITYVILLE-RKO-** 264-7789. #1-Thru May 19: "Wifemistress"; "How Funny Can Sex Get." #2-Thru May 19: "Creepshow"; "Dawn of the Dead." Beg. May 20: "The Mack."
601. **BABYLON-BABYLON-** 669-3399. Tent.: "Poltergeist."
602. **BABYLON-RKO-** 669-0700. #2-"Blue Thunder."
603. **BABYLON-SOUTH BAY-** 587-7676. #1-Thru May 19: "Mausoleum." #2-Thru May 19: "Flashdance."
604. **BAY SHORE-CINEMA-** 665-1722. "Dr. Detroit."
606. **BAY SHORE-LOEWS SOUTH SHORE MALL-** 666-4000. #1-"Breathless (1983)." #2-"Still Smoking."
608. **BAY SHORE-SUNRISE DRIVE-IN-** 665-1111. #1-"Blue Thunder"; "Blade Runner." #2-Thru May 19: "Creepshow"; "Dawn of the Dead." Beg. May 20: "Class of '84"; "Death Wish."
609. **BRENTWOOD-BRENTWOOD-** 273-3900. Thru May 19: "High Road to China." Beg. May 20: "The Outsiders."
612. **CENTER MORICHES-CENTER-** 878-2100. "Tootsie."
613. **CENTEREACH-CENTEREACH-** 588-0088. Thru May 10: "E.T., the Extra-Terrestrial." Beg. May 20: "Tootsie."
615. **COMMACK-DRIVE-IN-** 499-2900. Thru May 19: "Dr. Detroit"; "Fast Times at Ridgemont High." Beg. May 20: "My Tutor"; "Beach Girls."
616. **COMMACK-MAYFAIR-** 543-0707. Thru May 19: "Poltergeist." Beg. May 20: "Spacehunter: Adventures in the Forbidden Zone."
617. **COMMACK-RKO-** 499-4545. #1-"Blue Thunder."
618. **COPIAGUE-JOHNNY ALL-WEATHER DRIVE-IN-** 842-4258. Thru May 19: "Still Smoking"; "Student Bodies." Beg. May 20: "My Tutor"; "Beach Girls."
620. **CORAM-DRIVE-IN-** 732-6200. "Blue Thunder"; "Blade Runner."
621. **CORAM-PINE-** 698-6442. #1-Thru May 19: "The King of Comedy." #2-Thru May 19: "Poltergeist."
622. **DEER PARK-DEER PARK-** 667-2440. Thru May 19: "Blue Thunder."
625. **EAST HAMPTON-CINEMAS-** 324-0448. #1-"Dr. Detroit." #2-"Blue Thunder." #3-Thru May 19: "Poltergeist." Beg. May 20: "Exposed." #4-Thru May 19: "Local Hero." Beg. May 20: "My Tutor." #5-Thru May 19: "Creepshow"; "Dawn of the Dead." Beg. May 20: "Spacehunter: Adventures in the Forbidden Zone."
626. **EAST NORTHPORT-LARKFIELD-** 261-0043. Thru May 19: "Gandhi."
627. **EAST SETAUKET-RKO FOX-** 473-2400. Thru May 19: "Tootsie."
628. **ELWOOD-ELWOOD-** 499-7800. #1-"Flashdance." #2-"Breathless (1983)."
629. **FARMINGVILLE-COLLEGE PLAZA-** 698-2200. #1-Thru May 19: "Monty Python's The Meaning of Life." Beg. May 20: "Gates of Hell." #2-"Creepshow"; "Dawn of the Dead."
631. **HAUPPAUGE-HAUPPAUGE-** 265-1814. Thru May 19: "Porky's." Beg. May 20: "My Tutor."
632. **HUNTINGTON-RKO SHORE-** 421-5200. #1-"Breathless (1983)." #2-Thru May 19: "Poltergeist." Beg. May 20: "Spacehunter: Adventures in the Forbidden Zone." #3-Thru May 19: "Porky's." #4-Thru May 19: "Local Hero."
633. **HUNTINGTON-RKO WHITMAN-** 423-1300. "Blue Thunder."
634. **HUNTINGTON-RKO YORK-** 421-3911. Thru May 19: "Dr. Detroit." Beg. May 20: "The Mack."
635. **ISLIP-ISLIP-** 581-5200. #1-"Blue Thunder." #2-Thru May 19: "48 Hrs." Beg. May 20: "Max Dugan Returns." #3-"Gandhi."
636. **KINGS PARK-KINGS PARK-** 269-4422. Thru May 19: "Tootsie."
637. **LAKE GROVE-RKO SMITH HAVEN MALL-** 724-9550. Thru May 19: "Poltergeist."
638. **LAKE RONKONKOMA-LAKESIDE-** 981-7100. Thru May 19: "Tootsie."
639. **LINDENHURST-LINDENHURST-** 888-5400. Thru May 19: "Tootsie." Beg. May 20: "The Outsiders."
640. **MATTITUCK-MATTITUCK-** 298-4405. #1-Thru May 19: "Flashdance." #2-Thru May 19: "Something Wicked This Way Comes." #3-Thru May 19: "Still Smoking."
641. **MONTAUK-THE MOVIES-** 668-2393. May 20-22: "Max Dugan Returns."
642. **NESCONSET-SMITHTOWN ALL-WEATHER INDOOR-** 265-8118. Thru May 19: "Creepshow"; "Dawn of the Dead." Beg. May 20: "My Tutor." **OUTDOOR-** Thru May 19: "Porky's"; "Young Doctors in Love." Beg. May 20: "Gates of Hell."
643. **NORTH BABYLON-NORTH BABYLON-** 667-2495. #1-Thru May 19: "Porky's." #2-Thru May 19: "Creepshow"; "Dawn of the Dead."
644. **NORTHPORT-NORTHPORT-** 261-8600. Thru May 19: "Tootsie." Beg. May 20: "Max Dugan Returns."

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MOVIES

645. **OAKDALE-OAKDALE**- 589-8118. Thru May 19: "Tootsie." Beg. May 20: "Max Dugan Returns."
648. **PATCHOGUE-PATCHOGUE**- 475-0601 #1-Thru May 19: "Still Smoking." Beg. May 20: "My Tutor." #2-"Flashdance." #3-"Porky's"
649. **PATCHOGUE-RKO PLAZA**- 475-5225. #1-"Blue Thunder." #2-"Dr. Detroit."
650. **PATCHOGUE-SUNRISE ALL-WEATHER INDOOR**- 363-7200. Tent: "Mausoleum" **OUTDOOR**-Thru May 19: "Creepshow"; "Dawn of the Dead." Beg. May 20: "Gates of Hell."
651. **PATCHOGUE-SUNWAVE**- 475-7766. #1-Thru May 19: "Something Wicked This Way Comes." Beg. May 20: "Spacehunter: Adventures in the Forbidden Zone." #2-Tent: "Poltergeist"
653. **PORT JEFFERSON-MINI EAST**- 928-6555. #1-Thru May 19: "Pink Motel." Beg. May 20: "Betrayal." #2-Thru May 19: "Dr. Detroit."
654. **PORT JEFFERSON STATION-RKO BROOKHAVEN**- 473-1200. Thru May 17 "The Verdict." Beg. May 18: "48 Hrs."
655. **RIVERHEAD-SUFFOLK**- 727-3133 "Tootsie."
657. **SAG HARBOR-SAG HARBOR**- 725-0010 May 20-22: "Soldier of Orange."
658. **SAYVILLE-SAYVILLE**- 589-0232. #1-Thru May 19: "Gandhi." #2-Thru May 19: "Monty Python's The Meaning of Life."
660. **SHIRLEY TWIN**- 281-4466 #1-Thru May 19: "Tootsie." #2-Thru May 19: "Creepshow"; "Dawn of the Dead."
662. **SMITHTOWN-SMITHTOWN**- 265-1551 "Dr. Detroit."
663. **SOUTHAMPTON-SOUTHAMPTON**- 283-1300. #1-"Breathless (1983)." #2-Thru May 19: "Betrayal." Beg. May 20: "Local Hero."
664. **STONY BROOK-LOEWS**- 751-2300. #1-"Blue Thunder." #2-"Flashdance." #3-"Breathless (1983)." #4-"Porky's."
666. **WEST ISLIP-TWIN**- 669-2626. #1-"Tootsie." #2-Thru May 19: "The King of Comedy." Beg. May 20: "Max Dugan Returns."
667. **WESTHAMPTON-HAMPTON ARTS**- 288-2600. Thru May 19: "Tender Mercies."
668. **WESTHAMPTON-WESTHAMPTON**- 288-1500. Thru May 19: "The Hunger." Beg. May 20: "Dr. Detroit."

New York State

(Area Code 914)
Westchester County

701. **BEDFORD VILLAGE-CINEMA 22**- 234-9577. "Flashdance."
702. **BRONXVILLE-BRONXVILLE**- 961-4030. #1-"Local Hero." #2-Thru May 19: "Porky's." Beg. May 20: "My Tutor." #3-"Creepshow"; "Dawn of the Dead."
705. **GREENBURGH-CINEMA 100**- 946-4680. #1-"Dr. Detroit." #2-Thru May 19: "Wifemistress"; "How Funny Can Sex Get."
707. **HARTSDALE-CINEMA**- 428-2200. #1-Thru May 19: "Flashdance." Beg. May 20: "Spacehunter: Adventures in the Forbidden Zone." #2-Thru May 19: "Gandhi." #3-"Breathless (1983)." #4-"Local Hero."
708. **LARCHMONT-PLAYHOUSE**- 834-3001 "Betrayal."
709. **MAMARONECK-PLAYHOUSE**- 698-2200 #1-"Dr. Detroit." #2-Thru May 19: "Poltergeist." Beg. May 20: "Gates of Hell." #3-"Monty Python's The Meaning of Life." #4-Thru May 19: "Creepshow"; "Dawn of the Dead." Beg. May 20: "My Tutor."
710. **MOUNT KISCO-MOUNT KISCO**- 666-6900. #1-"Blue Thunder." #2-"Breathless (1983)." #3-"Porky's."
711. **MOUNT VERNON-PARKWAY**- 664-3311 Thru May 19: "Pink Motel"; "Valley Girl." Beg. May 20: "Sophie's Choice."
712. **NEW ROCHELLE-LOEWS**- 632-1700 #1-"Blue Thunder." #2-"Still Smoking."
714. **NEW ROCHELLE-RKO PROCTORS**- 632-1100. #1-"Breathless (1983)." #2-"Dr. Detroit." #3-"Flashdance." #4-Thru May 19: "Porky's." Beg. May 20: "The Mack."
715. **NEW ROCHELLE-TOWN**- 632-4000. Thru May 19: "Creepshow"; "Dawn of the Dead."
716. **OSSINING-ARCADIAN**- 941-5200. #1-

- "Breathless (1983)." #2-Beg. May 20: "Spacehunter: Adventures in the Forbidden Zone."
717. **PEEKSKILL-BEACH**- 737-6262. #1-Thru May 19: "Breathless (1983)." #2-Thru May 19: "Dr. Detroit." #3-Thru May 19: "Porky's." #4-Thru May 19: "Mausoleum."
719. **PEEKSKILL-WESTCHESTER MALL**- 528-8822. #1-"Blue Thunder." #2-Thru May 19: "Betrayal." #3-"Flashdance." #4-Thru May 19: "Still Smoking." Beg. May 20: "My Tutor."
720. **PELHAM-PICTURE HOUSE**- 738-3160 19: "Tootsie."
722. **RYE-RYE RIDGE**- 939-8177. #1-"Flashdance." #2-"Breathless (1983)." #3-"Porky's."
723. **SCARSDALE-FINE ARTS**- 723-6699 "Baby, It's You."
724. **SCARSDALE-PLAZA**- 725-0078. Thru May 19: "Tootsie." Beg. May 20: "Max Dugan Returns."
726. **WHITE PLAINS-COLONY**- 948-8828. "Still Smoking."
727. **WHITE PLAINS-GALLERIA**- 997-8198 #1-"Blue Thunder." #2-Thru May 19: "Porky's."
728. **WHITE PLAINS-UA CINEMA**- 946-2820. "Creepshow"; "Dawn of the Dead."
730. **YONKERS-CENTRAL PLAZA**- 793-3232. #1-Thru May 19: "Poltergeist." #2-"Betrayal."
732. **YONKERS-MOVIELAND**- 793-0002. #1-"Blue Thunder." #2-"Breathless (1983)." #3-"Flashdance." #4-"Dr. Detroit."
735. **YORKTOWN HEIGHTS-TRIANGLE**- 245-7555. #1-Thru May 19: "Poltergeist." #2-Thru May 19: "Dawn of the Dead"; "Creepshow."

Rockland County

744. **NANUET-ROUTE 59**- 623-3355. "Dr. Detroit."
745. **NANUET-THE MOVIES**- 623-0211. #1-"Poltergeist." #2-"Creepshow"; "Dawn of the Dead." #3-"Wifemistress"; "How Funny Can Sex Get." #4-"Tootsie." #5-"Blue Thunder."
746. **NEW CITY-TOWN**- 634-5100. #1-"Blue Thunder." #2-"Flashdance."
747. **NEW CITY-UA CINEMA 304**- 634-8200. #1-Thru May 19: "Monty Python's The Meaning of Life." Beg. May 20: "My Tutor." #2-Thru May 19: "Porky's." Beg. May 20: "Spacehunter: Adventures in the Forbidden Zone."
748. **NYACK-CINEMA EAST**- 358-6631. "Betrayal."
751. **PEARL RIVER-CENTRAL**- 735-2530. "Porky's."
752. **PEARL RIVER-PEARL RIVER**- 735-6500. "Flashdance."
754. **SPRING VALLEY-CINEMA 45**- 352-1445. "Breathless (1983)." #3-"Porky's."
755. **STONY POINT-9 W CINEMA**- 942-0303. Thru May 19: "The King of Comedy."
756. **SUFFERN-LAFAYETTE**- 357-6030. Thru May 19: "Raiders of the Lost Ark."
758. **WEST HAVERSTRAW-PLAZA**- 947-2220. "Dr. Detroit."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD-FINE ARTS**- 775-0070. #1-"Dr. Detroit." #2-"Breathless (1983)." #3-"Porky's."
774. **DANBURY-CINE**- 743-2200. #1-"Blue Thunder." #2-"Still Smoking." #3-"Tootsie."
775. **DANBURY-CINEMA**- 748-2923. #1-"Local Hero." #2-"Flashdance."
777. **DANBURY-PALACE**- 748-7496. #1-Thru May 19: "Exposed." #2-"Porky's." #3-Thru May 19: "Friday the Thirteenth." Beg. May 20: "Spacehunter: Adventures in the Forbidden Zone."
778. **DARIEN-PLAYHOUSE**- 655-0100. "Breathless (1983)." #3-"Porky's."
779. **FAIRFIELD-COMMUNITY**- 255-6555. #1-"Raiders of the Lost Ark." #2-"Dr. Detroit."
780. **FAIRFIELD-COUNTY**- 334-1411. "Creepshow"; "Dawn of the Dead."
781. **GREENWICH-CINEMA**- 869-6030. "Dr. Detroit."
782. **GREENWICH-PLAZA**- 869-4030. #1-"Baby, It's You." #2-"The Gift." #3-"Betrayal."
783. **NEW CANAAN-PLAYHOUSE**- 966-0600. "Max Dugan Returns."
784. **NORWALK-CINEMA**- 838-4504. #1-

- "Creepshow"; "Dawn of the Dead." #2-"Porky's."
785. **NORWALK-NORWALK**- 866-3010. "Raiders of the Lost Ark."
788. **SOUTH NORWALK-SONO**- 866-9202. May 16-17: "Diva"; "That Man From Rio." May 18-20: "Giant." May 21-22: "Time Stands Still."
789. **SPRINGDALE-STATE**- 325-0250. Thru May 19: "Tootsie." Beg. May 20: "Gandhi."
790. **STAMFORD-AVON**- 324-9205. #1-Thru May 19: "Friday the Thirteenth." Beg. May 20: "Spacehunter: Adventures in the Forbidden Zone." #2-Thru May 19: "Creepshow"; "Dawn of the Dead."
791. **STAMFORD-CINEMA**- 324-3100. #1-"Flashdance." #2-"Still Smoking." #3-"Exposed."
792. **STAMFORD-RIDGEWAY**- 323-5000. #1-"Blue Thunder." #2-"Porky's."
793. **TRUMBULL-TRANS-LUX**- 374-0462. #1-"Blue Thunder." #2-"Still Smoking." #3-Thru May 19: "Friday the Thirteenth." Beg. May 20: "Spacehunter: Adventures in the Forbidden Zone."
795. **WESTPORT-FINE ARTS**- 227-3324. #1-"Exposed." #2-"Blue Thunder." #3-"Still Smoking." #4-"Breathless (1983)." #5-"Porky's."
796. **WESTPORT-POST**- 227-0500. "Flashdance."
798. **WILTON-CINEMA**- 762-5678. "Dr. Detroit."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON-LINCOLN**- 997-6873. #1-"Blue Thunder." #2-Thru May 19: "The King of Comedy." Beg. May 20: "Spacehunter: Adventures in the Forbidden Zone." #3-Thru May 19: "Dr. Detroit." Beg. May 20: "Max Dugan Returns."
801. **HARRISON-WARNER**- 482-8550. #1-Thru May 19: "Lone Wolf McQuade." Beg. May 20: "My Tutor." #2-Thru May 19: "Porky's."
803. **JERSEY CITY-HUDSON PLAZA**- 433-1100. Thru May 19: "Max Dugan Returns." Beg. May 20: "My Tutor."
806. **SECAUCUS-LOEWS HARMON COVE**- 866-1000. #1-"Still Smoking." #2-"Poltergeist." #3-"Creepshow." #4-"Pink Motel."
807. **SECAUCUS-LOEWS MEADOW**- 866-6161. #1-"Blue Thunder." #2-"Breathless (1983)." #3-"Flashdance." #4-"Porky's." #5-"The Hunger." #6-"Dr. Detroit."
809. **WEST NEW YORK-MAYFAIR**- 865-2010. Thru May 19: "Tootsie"; "Body Heat." Beg. May 20: "The Outsiders."

Essex County

810. **BLOOMFIELD-CENTER**- 748-7900. "Blue Thunder."
811. **BLOOMFIELD-RKO ROYAL**- 748-3555. #1-"Flashdance." #2-Thru May 19: "Creepshow"; "Dawn of the Dead."
813. **CEDAR GROVE-CINEMA 23**- 239-1462. Tent: "Betrayal."
817. **LIVINGSTON-COLONY**- 992-0800. "Dr. Detroit."
818. **MAPLEWOOD-MAPLEWOOD**- 763-3100. "Breathless (1983)." #3-"Porky's."
819. **MILLBURN-RKO**- 376-0800. #1-Thru May 19: "Poltergeist." #2-"Local Hero."
821. **MONTCLAIR-CLARIDGE**- 746-5564. #1-"Dr. Detroit." #2-"Breathless (1983)." #3-"Tootsie."
822. **MONTCLAIR-WELLMONT**- 783-9500. #1-Thru May 19: "Porky's." #2-Thru May 19: "Pink Motel." Beg. May 20: "Spacehunter: Adventures in the Forbidden Zone." #3-Thru May 19: "Still Smoking." Beg. May 20: "My Tutor."
825. **NUTLEY-FRANKLIN**- 667-1777. #1-Thru May 19: "Pink Motel." #2-Thru May 19: "Porky's."
827. **UPPER MONTCLAIR-BELLEVUE**- 744-1455. Thru May 19: "Something Wicked This Way Comes." Beg. May 20: "My Tutor."
828. **VERONA-VERONA**- 239-0880. Thru May 12: "Poltergeist." Beg. May 20: "Gates of Hell."
829. **WEST CALDWELL-CINEMA WEST**- 575-9085 "Porky's"

MOVIES

846. **LINDEN-TWIN**— 925-9787. #1—Thru May 19: "Dr. Detroit." #2—Thru May 19 (tent.): "Poltergeist." Beg. May 20: "Spacehunter: Adventures in the Forbidden Zone."
848. **ROSELLE PARK-PARK**— 245-0358. Thru May 19: "Sophie's Choice." Beg. May 20: "Max Dugan Returns."
849. **SUMMIT-STRAND**— 273-3900. Thru May 19: "The Night of the Shooting Stars."
851. **UNION-FIVE POINTS**— 964-3466. "Breathless (1983)."
852. **UNION-LOST PICTURE SHOW**— 964-4497. Thru May 19: "Betrayal."
854. **UNION-RKO**— 686-4373. #1—"Flashdance." #2—"Blue Thunder."
857. **WESTFIELD-RIALTO**— 232-1288. #1—"Dr. Detroit." #2—Thru May 17: "Monty Python's The Meaning of Life." Beg. May 20: "Jimmy the Kid." #3—Thru May 19: "Poltergeist." Beg. May 20: "Gate of Hell."
858. **WESTFIELD-TWIN**— 654-4720. #1—Thru May 19: "Valley Girl." #2—Thru May 19: "Local Hero."

Bergen County

860. **BERGENFIELD-PALACE**— 385-1600. Thru May 19: "Porky's." Beg. May 20 (tent.): "The Outsiders."
861. **CLOSTER-CLOSTER**— 768-8800. Thru May 19: "Poltergeist." Beg. May 20: "Himmy the Kid."
862. **EDGEWATER-LOEWS SHOWBOAT**— 941-3660. #1—"Still Smoking." #2—"Dr. Detroit." #3—"Breathless (1983)." #4—"Flashdance."
863. **EMERSON-TOWN**— 261-1000. "Blue Thunder."
864. **FAIR LAWN-HYWAY**— 796-1717. #1—Thru May 19: "Mausoleum." Beg. May 20: "Gates of Hell." #2—"Dr. Detroit."
866. **FAIRVIEW-TWIN**— 941-2424. #1—"Blue Thunder."
867. **FORT LEE-LINWOOD**— 944-6900. #1—Thru May 19: "Poltergeist." Beg. May 20: "Class of '84"; "Death Wish." #2—Thru May 19: "Creepshow"; "Dawn of the Dead."
868. **FORT LEE-SHARON**— 224-0202. Thru May 19: "Betrayal." Beg. May 20: "Max Dugan Returns."
871. **HACKENSACK-RKO ORITANI**— 343-8844. #1—Thru May 19: "Dr. Detroit." Beg. May 20: "Max Dugan Returns." #3—Thru May 19: "Creepshow"; "Dawn of the Dead." Beg. May 20: "The Mack."
873. **OAKLAND-TWIN**— 337-4478. #1—Thru May 19: "Still Smoking." Beg. May 20: "Spacehunter: Adventures in the Forbidden Zone." #2—"Blue Thunder."
874. **PALISADES PARK-PARK LANE**— 944-1086. #1—Thru May 19: "Tootsie." #2—Thru May 19: "The King of Comedy."
875. **PARAMUS-BERGEN MALL**— 845-4449. "Monty Python's The Meaning of Life."
876. **PARAMUS-CINEMA 35**— 845-5070. "Dr. Detroit."
878. **PARAMUS-RKO ROUTE 4**— 487-7909. #1—"Blue Thunder." #2—"Flashdance." #3—"Breathless (1983)." #4—Thru May 19: "Baby, It's You." Beg. May 20: "Spacehunter: Adventures in the Forbidden Zone." #5—Thru May 19: "Betrayal." #6—Thru May 19: "Porky's." #7—Thru May 19: "Local Hero."
879. **PARAMUS-RKO ROUTE 17**— 843-3830. #1—Thru May 19: "Still Smoking." #2—Thru May 19: "Poltergeist."
880. **RAMSEY-CINEMA**— 825-2090. Thru May 19: "Tootsie."
882. **RIDGEFIELD PARK-RIALTO**— 641-2115. Thru May 19: "Tootsie." Beg. May 20: "48 Hrs."
883. **RIDGEWOOD-RKO WARNER**— 444-1234. #1—"Flashdance." #2—"Blue Thunder."
884. **RUTHERFORD-WILLIAMS CENTER**— 933-3700. #1—Thru May 19: "The King of Comedy." #2—Thru May 19: "Tootsie."
885. **TEANECK-CEDAR LANE**— 836-3430. "48 Hrs."
886. **TENAFLY-BERGEN**— 567-0004. Thru May 19: "Tootsie." Beg. May 20: "An Officer and a Gentleman."
888. **WASHINGTON TOWNSHIP-CINEMA**— 666-2221. Thru May 19: "Dr. Detroit"; "Richard Pryor Live at Sunset Strip."
889. **WESTWOOD-PASCACK**— 664-3200. Thru May 19: "Creepshow"; "Dawn of the Dead." Beg. May 20: "My Tutor."

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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

- G:** General Audiences. All ages admitted.
PG: Parental Guidance Suggested. Some material may not be suitable for children.
R: Restricted. Under 17 requires accompanying parent or adult guardian.
X: No one under 17 admitted.

New Films

★ New films recommended by *New York's* critic.

ALL BY MYSELF—(1hr. 25m., '83) A portrait of Eartha Kitt. Dir. Christian Blackwood. 2

ALSIÑO AND THE CONDO—(1hr. 29m., '83) The development of a Central American revolutionary, presented in parable form, without politics, history, or even a specific country. Corrupt government troops, led by an American advisor (Dean Stockwell) in dark glasses, terrorize impoverished villagers and peasants; meanwhile, a young, parentless boy dreams of flying through the air. When he jumps off a tree he mangles himself and becomes a hunchback. Stopped over, he wanders through the countryside and witness massacres, bombings, burials. Finally, he runs into warm-hearted guerrillas who adopt him and as their own; in the concluding image, he stands up straight again, holding a rifle over his head. He will soar after all. The physical settings (Nicaragua) are satisfyingly lush, and a few of the actors bring some juice to their exemplary roles, but the movie is still an all-purpose model and completely unilluminating. Directed by Miguel Littin. 61

ANGELO, MY LOVE—(1hr. 55m., '83) Robert Duvall's sprawling, rambunctious movie about Gypsies asks us to be charmed by an eleven-year-old baby macho who snaps his fingers commandingly at grown women. In this case, as in others, Duvall may have miscalculated. There's some color and some vital life in this movie, but for the most part Duvall has made the lying, thieving Gypsies depressingly petty and argumentative rather than poetic or inspired. The directing style is nagging, semi-improvisational, à la Cassavetes. 86

★ **BABY, IT'S YOU**—(1hr. 45m., '83) Charming minor movie about a love affair that never quite comes off—a largely chaste romance between a wild street kid from Trenton (Vincent Spano) who calls himself Sheik and a bright, ambitious, upper-middle-class Jewish girl, Jill Rosen (Rosanna Arquette), a realist who wants desperately to be a success in everything she does. The writer-director John Sayles has based the material on an autobiographical story by the producer Amy Robinson, and he stays much closer to Jill than Sheik, an imbalance that hurts the movie badly. Smallish and slender, Rosanna Arquette has a spunky embattled quality, like a prettier Rita Tushingham; she makes us like Jill in everything she does, even when the girl is lusting after status. Spano's Sheik has Valentino eyes, but he's a little too moist in his eagerness to play teen idol; Spano makes him foolish-looking but touching and likeable—a romantic lover. The affair is set against the changing culture of the sixties. When Jill gets to Sarah Lawrence, she's ludicrously overdressed, and her struggles to keep up with the tall, slinky dazlers who have mastered the casually sloppy style is a triumph of gentle satire. R. 6, 51, 93, 417, 537, 723, 782, 878

BAD BOYS—(2hrs. 3m., '83) Sean Penn is first-rate as Mick O'Brien, a violent 16-year-old Chicago thief. Small but well-knit, like Cagney, Penn has the small man's hostility and a way of going farther than anyone expects—his Mick triumphs out of daring. The movie holds you with the question: Is this little sadist going to become a person? But the rest of *Bad Boys* is shrewdly calculated demagoguery—both violent and impeccably "moral." The director, Richard Rosenthal, is good at violence—the scenes in the grimy youth prison are convincingly volatile and scary. But Rosenthal is a sucker for a cliché, and his screenwriter, Richard Di Lello, provides a barrelful. Di Lello thinks in racial stereotypes—smart Jew, dumb Swede, violent black, and so on—and he's learned the hack's trick of balancing good and bad characters within each group, a neat trick that allows an essen-

tially demagogic piece of work to avoid the appearance of racial prejudice. With Reni Santoni, Eric Gurry, and Esai Morales. R. 32, 447

BETRAYAL—(1hr. 35m., '83) Ben Kingsley, wearing a spiky toupee that makes him look rather like Caligula, is both tormented and manipulative as the London publisher who is cuckolded by his wife (Patricia Hodge) and his best friend (Jeremy Irons). Harold Pinter's play has been filmed by theater director David Jones with a feeling for the pathos of missed connections and unspoken emotions. All in all, this is probably the most satisfying screen adaptation of a Pinter play. But neither Jones nor a great actor like Kingsley can supply what the playwright hasn't put there. Pinter's time scheme is ingenious (he proceeds backwards, from the end of the affair to its passionate beginnings), but we still get tired of these played-out characters, with their evasions and defensive redundancies. Pinter's emotional range is limited by the verbal forms—the cadenced mock pedantries—to which he's obsessively drawn. R. 62, 422, 523, 558, 633, 663, 708, 719, 730, 748, 782, 813, 852, 868, 878

BILL COSBY HIMSELF—(1hr. 33m., '83) Cosby filmed live during his 1981 one-man show in Ontario. PG. 54

BLUE THUNDER—(1hr. 50m., '83) A well-engineered love poem to whirlybirds. In Los Angeles, police helicopters break up robberies, eavesdrop on couples making love, swoop under bridges, and flip backward in 360 degree loops. They do everything but help old ladies cross the street and remove chewing gum from beneath park benches. But wait! Unnamed fascist elements in the federal government want to pervert this noble machine—change it from a benign instrument of urban patrol to an attack weapon that machine guns unruly citizens from the air. They introduce Blue Thunder, a high-speed helicopter with a fiercely serrated tail, like the body of Captain Nemo's submarine in *20,000 Leagues Under the Sea*. We can tell that the helicopter is evil—it's test pilot (Malcolm McDowell) has hair dyed Nazi blond and an irritatingly flip British accent. An honest cop (Roy Scheider) kidnaps the bird and does battle with the evil pilot as well as a pair of F-16s and a variety of police cars. Exciting and well-made, *Blue Thunder* is still kid stuff. With Daniel Stern, Candy Clark, and the late Warren Oates. Written by Dan O'Bannon and Don Jakoby; directed by John Badham. R. 24, 33, 80, 100, 104, 105, 109, 114, 115, 202, 205, 210, 215, 223, 236, 237, 303, 401, 402, 408, 410, 412, 448, 500, 521, 529, 531, 541, 550, 559, 567, 602, 608, 617, 620, 622, 625, 633, 635, 649, 664, 710, 712, 719, 727, 732, 745, 746, 774, 792, 793, 795, 800, 807, 810, 830, 854, 863, 866, 873, 878, 883

BREATHLESS (1983)—(1hr. 45m.) About an obsessive attraction between a young, sensual woman and a street-wise hustler. Dir. Jim McBride, with Richard Gere, Valerie Kaprisky. R. 23, 32, 60, 103, 105, 113, 202, 225, 300, 304, 402, 408, 410, 412, 426, 448, 501, 529, 531, 545, 550, 554, 567, 570, 606, 628, 632, 663, 664, 707, 710, 714, 716, 717, 722, 732, 754, 773, 778, 795, 807, 818, 821, 851, 862, 878

DIRTY DISHES—(1hr. 32m., '83) The story of an unhappy housewife's rebellion. Dir. Joyce Bunuel. R. 47

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmina Wiggins Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorte with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. 88, 788

DR. DETROIT—(2hrs. 3m., '83) As a fussy English professor, who falls in with Chicago's shiniest pimps and prostitutes and then faces down a rival gang, Dan Aykroyd is trying to be fussy with the most obvious material in the world. He gets some of his laughs, but the movie is too broad, too clumsy, and about as in-

ventive as an Abbott & Costello two-reeler. Directed by Michael Pressman. R. 16, 24, 41, 70, 82, 92, 100, 102, 109, 114, 201, 206, 210, 212, 221, 237, 307, 401, 413, 420, 422, 428, 439, 512, 518, 523, 528, 533, 567, 571, 604, 615, 625, 634, 649, 653, 662, 668, 705, 709, 714, 717, 732, 744, 758, 773, 779, 781, 798, 800, 807, 817, 821, 846, 857, 862, 864, 871, 876, 888

EXPOSED—(1hr. 39m., '83) Ludicrous but far from boring. A sulky, unformed beauty (Nastassia Kinski) drops out of college, moves to New York, becomes a world-famous model overnight, and falls in love with a virtuoso violinist (Rudolf Nureyev), who, in his spare time, hunts terrorists, and who sends the heroine into the Paris lair of an international thug (Harvey Keitel). This high-fashion/classical music/terrorism thriller hasn't a single moment of plausibility, but writer-director James Toback has some juice, some rich eccentricity in his personality, and his movie is so peculiarly, lusciously absurd that it's almost likable. An incurable college romantic, Toback is bored by the task of laying down the floorboards of a movie; instead he's fascinated by scenes in which extraordinary individuals—celebrities of the spirit—meet and size each other up. Nothing much follows the meetings. It's a cocktail party movie, but at least the guests are amusing. R. 30, 58, 62, 211, 418, 561, 625, 777, 791, 795

FLASHDANCE—(1hr. 36m., '83) About a working woman's nighttime release from reality. Dir. Adrian Lyne, with Jennifer Beals. R. 24, 31, 74, 100, 104, 111, 205, 210, 223, 237, 303, 411, 419, 423, 426, 450, 519, 529, 531, 541, 552, 567, 603, 628, 640, 648, 664, 701, 707, 714, 719, 722, 732, 746, 752, 775, 791, 796, 807, 811, 854, 862, 878, 883

★ **48 HRS.**—(1hr. 37m., '82) The perfect Saturday night movie. Violent, profane, and funny, this San Francisco-set police thriller has been furnished with up-to-the-minute tough talk that pops out of the characters' mouths like a comic's patter. The black convict Reggie Hammond (Eddie Murphy), a slick con artist, is let out of prison for two days to help police detective Jack Cates (Nick Nolte), find a vicious cop killer. Forced to work together, the two men have no use for each other—at least not until they fight, go through hell together, and nearly get killed. It's another male romance, but Murphy, with his flashing eyes and fast-breaking smile, and the beefy, sour Nolte make an amusing couple. Directed by Walter Hill in a violent slapdash style: The shoot-outs are so bloody and so fast that they have the hallucinatory power of something glimpsed from a moving train. With Annette O'Toole as Nolte's girlfriend and James Remar as a very nasty cop killer. R. 35, 235, 502, 524, 542, 551, 567, 635, 654, 882, 885

FRANCES—(2hrs. 19m., '82) As the tragic Hollywood and Broadway actress Frances Farmer, Jessica Lange has an unsettling harsh candor, a desperate perversity. Insulting studio bosses, journalists, and psychiatrists with a lewd smile on her face, she makes Frances borderline crazy but also noble, always in there fighting and always losing. Unfortunately, the filmmakers are so fixated on Frances's self-annihilating courage that they fail to bring out any other side to her character. We never really understand why she wants to act, and we have to take her abilities on faith, since we never see her acting. The movie is monotonous and depressing, not because the heroine is a loser but because she never enjoys a moment of fulfillment. The final snake-bit sequences in which Frances is raped and lobotomized are virtually unwatchable. When she comes out of the bin, eerily becalmed, we don't know what we've lost. With Sam Shepard, Kim Stanley, and as an amorous, hypocritical Clifford Odets, Jeffrey DeMunn. Written by Eric Bergren, Christopher DeVore and Nicholas Kazan. Dir. Graeme Clifford. R. 97

★ **GANDHI**—(3hrs. 7m., plus int., '82) Richard Attenborough's old-fashioned, epic biography is about as square as a movie can be, but there's strength and heart in his approach. Despite some dead, pious moments, this spectacular film is a triumph—a surprisingly serious, emotionally vibrant examination of the way Gandhi's ideals actually worked in South Africa and India. Attenborough and screenwriter John Briley emphasize the shrewd and worldly side of the great man—the master politician and shaker of empires, the brilliant psychologist of mass movements who understood the use of the press. The movie covers 55 years—Gandhi's days as a British-trained barrister in South Africa, the long struggle against the British, the growing Muslim-Hindu rivalry. As Gandhi, the stage actor Ben Kingsley is extraordinary—physically powerful, radiant, hard-headed and lively. The British actors (John Gielgud, Edward Fox, Michael Hordern, etc.) playing the various viceroys, generals, and subalterns do splendidly, the Ameri-

cans (Martin Sheen as a reporter, Candice Bergen as photographer Margaret Bourke-White) less well. Gandhi lived long enough to see both the triumph and the defeat of his ideals; the movie convinces you that he was a genuinely great man and that his ideals are worth reviving. PG. 45, 422, 513, 559, 566, 626, 635, 658, 707, 789, 830

HUNGER, THE—(1hr. 38m., '83) An elegant and silvery horror movie about Susan Sarandon's breasts, snarling chimpanzees, blood, Catherine Deneuve's teeth, shafts of smoke-filled light, marble hallways, and David Bowie. The plot has something to do with immortality and vampirism, but the real subject is a certain kind of sleek high-fashion imagery that bores certain people beyond printable description. Directed by Tony Scott, who, like so many recent English directors, emerged from TV commercials. They're great at images and editing, the English; it's directing that they have no talent for. This chic, vaguely disgusting movie, could rightly be called "decadent". R. 7, 37, 46, 83, 92, 206, 234, 413, 417, 422, 533, 562, 668, 807

IN LOVE—(1hr. 39m., '83) The story of a close relationship over a time span of 30 years. Dir. Chuck Vincent, with Kelly Nichols, Jerry Butler. R. 16

***KING OF COMEDY, THE**—(1hr. 48m., '83) Fascinating but coldly sarcastic and despairing study of a pathological show-business hustler, written by Paul D. Zimmerman and directed by Martin Scorsese. Robert De Niro, with a pencil-line mustache and slicked-back hair, plays Rupert Pupkin, a 34-year-old messenger who lives with his mother and aspires to be a famous comic and TV-talk-show host. Obsessed with a Johnny Carson-type entertainer named Jerry Langford (Jerry Lewis), Rupert barges into his hero's life, demanding a "shot" on his show. The star brushes him off, but Rupert can't hear the contempt in Jerry's voice, and he lays siege to his office, shows up at Jerry's house uninvited for the weekend, and finally kidnaps him and holds him hostage. Rupert is a fantasizing no-talent, hollow and imitative, and what he wants isn't worth having (Jerry Langford looks miserable at the top). The movie is very bitter about show-business as a system of insincerity—even Rupert's dreams are filled with clichés. De Niro intentionally keeps the performance at the level of loathsome caricature, but Sandra Bernhard, as the mad rich girl Masha, who wants to sleep with Jerry, scores with her psychotic riffs; she's so charismatic a loon that we don't worry about the moral implication of laughing at sickies. R. 11, 76, 97, 403, 436, 503, 513, 535, 547, 554, 621, 666, 755, 800, 874, 884

LA BOUM—(1hr. 50m., '83) In French, Eng. subtitles. A farcical comedy involving a couple experiencing marriage difficulties, and their daughter, who is involved in her first romance. Dir. Claude Pinoteau, with Claude Brasseur, Brigitte Foussey, Sophie Marceau. PG. 55

LA TRAVIATA—(1hr. 52m., '83) The Franco Zeffirelli production of Verdi's most delicate opera is luxurious, overwrought, and occasionally a bit silly. Zeffirelli gets a great acting performance out of soprano Teresa Stratas, whose Violetta is perhaps more feverish and brittle than anyone else's, but he almost ruins the performance with over-lavish decoration, too much movement, too much sentiment, and an oppressive literal-mindedness. Everything has to be spelled out; every emotion is a little moist. Stratas's singing sounds a little pinched and edgy, but that may well be the fault of the soundtrack, which is clear but cold and steely. As Alfredo, Plácido Domingo is a bit stolid as an actor and vocally a little too large-scale for the role (he seems incapable of quiet, delicate singing). Cornell MacNeil looks rather worn and sings with a frayed voice, as the elder Germont. James Levine, working with the Metropolitan Opera Orchestra and Chorus, conducts vigorously. 56

LIANNA—(1hr. 55m., '83) In this earnest comedy by novelist-filmmaker John Sayles, Lianna (Linda Griffiths), having married her English professor husband (Jon DeVries) when she was a student, has raised his children, endured his sarcasms, and sacrificed her own ambitions. When she falls in love with Ruth (Jane Hallaren), a professor of child psychology, she immediately abandons home, husband and kids. The movie is less about the threat that her assertion of freedom poses to her family than about her tentative, fumbling, and finally joyous self-acceptance as a homosexual. Setting his story in a sophisticated academic community in the Northeast, Sayles writes dialogue for people who communicate with one another through self-conscious joking and the latest clichés in "self-realization." He underdramatizes his material, doing only the simplest things with actors, and he doesn't have much visual sense, but his textured style may work for a lot of people: it allows them to concentrate more fully on the relationships and thus it offers them what seems like a higher form of sincerity. The movie is at times vague and evasive, and it turns a bit sanctimonious when the women go to bed, but Sayles is a gifted amateur with a talent for

anecdote, swallowed embarrassments, and the dither and regrets of educated people. R. 90

***LOCAL HERO**—(1hr. 50m., '83) The Scottish writer-director Bill Forsyth (*Gregory's Girl*) has created a mood of lulling whimsy that grows in strength as the movie goes on. Mac (Peter Riegert), a competent but buttoned-up-tight young oil executive from Houston, is sent by his boss, the half-mad corporate genius Happer (Burt Lancaster) to buy (lock, stock and barrel) a small Scottish village, Ferness, in order to turn it into an oil refinery. Arriving at the place, Mac falls under a spell. He's wandered into a peaceable kingdom, a place of wonders. Shooting stars and the northern lights throb in the night; an (apparent) mermaid with a degree in marine biology rises from the sea; and Mac loses his will to dominate. Forsyth explains nothing, never prepares a joke, and never comments on it after he's made it. The incongruities pile up, but in the end they join together for us in a kind of harmony. We're teased out of our sense of rationality by the consistency of Forsyth's errant view. When Happer arrives at the end, in one of the truly magical moments in recent movies, the triumph of Fagness is complete. *Local Hero* is *Brigadoon* without bagpipes and men dancing in tartans—a triumph of originality. With Peter Capaldi and Denis Lawson. 22, 71, 93, 211, 234, 403, 418, 519, 541, 625, 632, 663, 702, 707, 775, 819, 830, 858, 878

LONE WOLF MCQUADE—(1hr. 45m., '83) An adventurous tale of a modern-day Texas Ranger bent on justice. Dir. Steve Carver, with Chuck Norris. PG. 38, 99, 451, 801

MAX DUGAN RETURNS—(1hr. 38m., '83) Neil Simon's latest is vulgar cotton-candy nonsense about a dying embezzler (Jason Robards Jr.) who wants to spend his last few months with the daughter (Marsha Mason) he hasn't seen in 28 years, and her son. He moves into their house and buys them cars, hi-fi equipment, and a major league batting coach to teach the boy to hit. This is supposed to be funny. Meanwhile the daughter's boyfriend (Donald Sutherland), a relentless bloodhound of a police detective, has begun to sniff out the old crook, and oh so many embarrassing complications ensue. The whole movie has a feebleness that leaves one depressed more than angry. Except for Robards, who is charming, everyone connected with it seems working at half speed. Directed by Herbert Ross. PG. 20, 54, 76, 211, 450, 516, 530, 535, 542, 549, 555, 635, 641, 644, 645, 666, 724, 783, 800, 803, 848, 868, 871

MONTY PYTHON'S THE MEANING OF LIFE—(1hr. 43m., '83) The boys will probably never be quite right for movies. Too many funny fellows (six) perform at once, and you don't develop a personal attachment to any of them. They're too manic, too insistently goony to offer deeper satisfactions. This latest farrago is their most violent and obscene work yet and, at times, their funniest. The sketches have something to do with the Big Questions—birth, education, God, sex, digestion, organs (male), breasts (female), and death. John Cleese has a great bit as an earnest teacher trying to hold the interest of his bored male students through a lecture-demonstration on sex. "Vaginal juices," he says. "Name two ways to get them flowing." There is also a hilarious and disgusting episode involving the world's fattest man and his inability to hold down his dinner in a posh French restaurant. The scene, putting it mildly, is memorable. With Michael Palin, Graham Chapman, Terry Gilliam, and Eric Idle. Terry Jones directed. R. 16, 32, 413, 526, 629, 658, 709, 747, 857, 875

***NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone*. It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—they are people existing out at the edge, where the banal and the fantastic intersect. The Tavianis work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. They have the Italian genius for earthiness without the Italian weakness of sentimentality. Near the end, the Tavianis gather all the anecdotes together in a battle between partisans (including the townspeople) and Fascists in a golden wheat field, an astounding sequence that has to rank with the greatest scenes in modern movies. Giuliani De Negri and Tonino Guerra worked on the screenplay. R. 86, 213, 849

NUDO DI DONNA—(1hr. 52m., '83) In Italian, Eng. subtitles. A complex comedy set during a traditional carnival in Venice. Dir. Nino Manfredi, with Manfredi and Eleonora Giorgi. 70

OUTSIDERS, THE—(1hr. 34m., '83) Francis Coppola's version of S.E. (Susie) Hinton's immensely successful young-adult novel has mistakenly preserved the book's naïveté and teen-world romanticism. The heroes are working-class youths in Tulsa—greasers—who are locked in a war they don't want with mysteriously vindictive rich kids—the Socs, short for Socials. When the high-strung Johnny (Ralph Macchio) gets pushed too far, he knifes one of the Socs, and he and Ponyboy (C. Thomas Howell) go on the lam, hiding out in a deserted church. Left alone, they become sensitive, rather literary boys, as genteel as the little scholars who ride the bus home from the Lycée Français. The tone of the movie is adolescent romanticizations—utterly sincere, completely humorless, and shockingly banal. Trying for heroic lyricism, Coppola poses the kids against roiling clouds; he shoots their reflection in pools; he darkens the color, for an epic, even apocalyptic look that turns out to be more murky than anything. Kids may love it, but the only thing for adults to look at is Matt Dillon, who gives an amusingly stylized performance as a tough punk. Screenplay by Kathleen Knutsen Rowell. PG. 99, 513, 530, 549, 609, 639, 809, 842, 860

PETRIA'S WREATH—(1hr. 40m., '83) In Serbo-Croatian, Eng. subtitles. The chronicle of a woman's life across three decades of Yugoslavian history. With Mirjana Karanovic. Dir. Srđjan Karanovic. 96

QUERELLE—(2hrs., '83) The last film directed by Rainer Werner Fassbinder before his death, last June, is a turbid, almost suffocating, and unbearably pretentious fiasco. *Querelle*, the hero of Jean Genet's early novel *Querelle de Brest*, is a beautiful young sailor whom everyone adores and lusts after, an emanation of pure evil who commits murder and betrays his lovers. No matter what he does, *Querelle* only grows in glamour in the eyes of his creator who surrounds him in an aura of deliciously perverse imagery. Alas, *Querelle* is played in the movie by the American Brad Davis whose short, conventionally muscular body and empty, all-American face bring the high-flying fantasies down with a thud. Fassbinder's insistently stylized treatment features a standard Fassbinder bar, where everyone stands around languorously making "insinuating" remarks, and a lot of ritualized homoerotic sex. And yet the material lacks the charge, terror and ecstasy that makes Genet so voluptuous a reading experience. With Jeanne Moreau as a madame who turned forty and "developed a taste for hard-muscled men," Franco Nero as *Querelle*'s worshipful commander, and the usual Fassbinder stock company playing a variety of thugs, studs, pimps, and victims. 6, 58, 88

REACHING OUT—(1hr. 30m., '83) The story of a young divorcee and would-be actress. dir. Pat Russell, with Russell. R. 90

***SAY AMEN, SOMEBODY**—(1hr. 40m., '83) A thrilling documentary about black gospel singers directed by George T. Nierenberg. These performers give so much of themselves that they seem enraptured, even transfigured, before our eyes. The framework for the movie is a tribute, at the Antioch Baptist Church in St. Louis, for Willie Mae Ford Smith, who has been singing and teaching gospel music for 60 years. After her various protégés sing, Willie Mae Ford Smith stands up in front of the congregation and sings "Canaan," moving back and forth in front of the congregation without the aid of the aluminum walker she normally requires, and the other singers' exaltations become equal to hers. It's a great moment. And Nierenberg has some wonderful interviews with Thomas A. Dorsey, the former blues accompanist and band leader who became the founder of modern gospel music and its greatest composer. When Dorsey, now 83, conducts choral groups with his huge hands, which he whirs around like threshers, he radiates a fierce pleasure in the redemptive powers of music. These people made something out of nothing, and they've kept their traditions alive. G. 73

SOMETHING WICKED THIS WAY COMES—(1hr. 34m., '83) The story of a man who must save a town from a wicked carnival proprietor's deadly secret. Dir. Jack Clayton, with Jason Robards, Diane Ladd. PG. 20, 92, 236, 561, 640, 651, 827

SOPHIE'S CHOICE—(2hrs. 37m., '82) In Alan J. Pakula's earnest adaptation of William Styron's novel, Meryl Streep is utterly glorious as Sophie Zawitowska, the heartbreaking Polish Catholic beauty who, having survived Auschwitz, has washed ashore in Brooklyn in 1947. Streep, perhaps the first actress since the young Ingrid Bergman to make desolation ravishing, is a woman restored to life, struggling bravely with English, longing to take part in everything American, yet burdened with more grief and guilt than she can easily unload. As Sophie's demon lover Nathan, an unstable, intellectual Brooklyn Jew, Kevin Kline works up contrary moods in a meaninglessly intense, completely external style, and Peter MacNicol is embarrassing in an unplayable role—Stingo the virginal novelist-in-training (Styron's winsome view of himself), who grows up as a man the summer he experiences the suffering of Sophie and

MOVIES

Nathan. Pakula directs in a glumly lyrical style. The movie is all verbal rhetoric, spelled by flashbacks from Sophie's time in Poland and at Auschwitz—revelations that are heart-wrenching but that fail to complicate our loving view of her. The result is an undramatic, morally simple movie—a genteel view of the Holocaust. R. 14, 58, 414, 711, 848

SPACEHUNTER: ADVENTURES IN THE FORBIDDEN ZONE—(1hr. 30m., '83) A sci-fi adventure story about two independent loners who form an uneasy partnership on the plague-infested planet Terra Eleven. Dir. Lamont Johnson, with Peter Strauss, Molly Ringwald. PG. 83, 100, 236, 237, 307, 401, 426, 529, 541, 548, 552, 554, 616, 625, 632, 651, 707, 716, 747, 777, 790, 793, 800, 822, 841, 846, 873, 878

STILL SMOKING—(1hr. 31m., '83) Cheech and Chong get invited to a Dolly Parton/Burt Reynolds Film Festival in Amsterdam. Dir. Thomas Chong, with Cheech Morin. R. 21, 33, 80, 111, 215, 426, 531, 540, 552, 567, 606, 618, 640, 648, 712, 719, 726, 774, 791, 793, 795, 806, 822, 862, 873, 879

TENDER MERCIES—(1hr. 33m., '83) You may feel that you've got dust in your mouth while watching this first American film directed by the Australian Bruce Beresford. It's set on the featureless, sunbaked Texas plains and consists of one dry, inexpressive scene after another. Robert Duvall stars as Mac Sledge, a once-great country-and-western singer whose life has gone to hell. Mac is taken in by a young widow (Tess Harper) who lives out there in the middle of nowhere, and he marries her. With his sunken eyes and a wispy little beard that serves only to outline the skull beneath the skin, Duvall is convincingly worn. He makes Mac remote and stony, an anguished man who has lost the impulse to entertain people or even to cheer himself up. The movie is flinty, and almost priggish in the way it congratulates Mac for not wanting to get back into show-business, with its corruptions of success and money. But a movie has to be a little outgoing to make contact with the audience. Duvall's performance is paralyzed by integrity; so is *Tender Mercies*. With Betty Buckley as Mac's ex-wife, an unhappy big star, and Ellen Barkin as their lost daughter. Written by Horton Foote. PG. 16, 44, 92, 535, 549, 574, 667

TO BEGIN AGAIN—(1hr. 33m., '83) In Spanish, Eng. subtitles. The Oscar-winner for best foreign film is tepid, genteel, and no more than mildly interesting. A Spanish poet and novelist, exiled to America since the Civil War, return to Spain in 1981 after receiving the Nobel Prize and revisits old friends and lovers. The movie employs the hoariest of sentimental devices—the hero has only six months to live and must recapture his life all at once. The star, Antonio Ferrandis, is a deplorably serene old codger but some of the minor actors are first-rate. Dir. Jose Luis Garci. PG. 60

★ **TOOTSIE**—(1hr. 56m., '82) A triumph. Dustin Hoffman plays Michael Dorsey, an intractable and largely unemployable New York actor who wins a major role on a soap opera by dressing as an actress named Dorothy Michaels. He then becomes Dorothy—or rather, you see Michael's personality refashioned by Dorothy's. At last his infuriating habit of setting everybody straight has an outlet: He/she tells off the male chauvinist-pig director (Dabney Coleman); firms up the lines of the script; evades the embraces of the vain old fraud (George Gaynes) whose tongue-thrusting kisses have been the terror of actresses for years. While Dorothy is becoming best friends with the show's gorgeous, vulnerable leading lady (Jessica Lange), Michael, agonizing under his dress, is falling in love with her. The imposture grows wilder, more complex, and more heart-wrenching by the minute. This satirical farce, based on a story by Larry Gelbart and Don McGuire, written by Gelbart and Murray Schisgal (with uncredited assists from Elaine May, Barry Levinson, and everyone else but Nancy Reagan), and directed by Sydney Pollack, has more to say about sex roles and attitudes than most of our more serious films. With Teri Garr, Bill Murray, Charles Durning, and memorably, Sydney Pollack himself as Michael's agent. PG. 72, 85, 97, 208, 211, 213, 228, 232, 416, 436, 437, 438, 447, 453, 511, 513, 516, 530, 534, 535, 547, 548, 549, 555, 570, 574, 612, 613, 627, 636, 638, 639, 644, 645, 655, 660, 666, 720, 724, 745, 774, 789, 809, 821, 840, 842, 874, 880, 882, 884, 886

VALLEY GIRL—(1hr. 35m., '83) A shallow but consistently entertaining comedy. Julie (Deborah Foreman), a sweet but dumb high-school queen from the San Fernando Valley, throws over her loutish Valley boyfriend and takes up instead with Randy (Nicolas Cage), a soulful-eyed punker from Hollywood. Randy introduces her to the dangerous, exotic world of reality (i.e. Sunset Strip rock clubs) while her snobbish friends squeal in disapproval. Writer-producers Wayne Crawford and Andrew Lane and director Martha Coolidge overwork the Valley jargon (which ceased being a good joke by the end of last summer), and they make the condescending mistake of turning

Julie and her friends into airheads, but there's still a wistful charm in the teen rituals, the class and status anxieties, the romantic longings breaking through the banal settings. With Frederic Forrest and Colleen Camp in funny bits as Julie's parents, two veterans of the sixties counterculture whose radical notions about health foods and sex Julie finds rather quaint. R. 32, 711, 858

WARLORDS OF THE 21ST CENTURY—(1hr. 35m., '83) In the future, two societies battle over the last remaining supply of oil in the world. Dir. Harley Cokliss, with Michael Beck, Annie McEnroe. PG. 228

WHITE ROSE, THE—(1hr. 48m., '83) Reviewed in this issue. 57

YEAR OF LIVING DANGEROUSLY, THE—(1hr. 55m., '83) Mel Gibson sets his virile jaw and then smiles engagingly as Guy Hamilton, a young, untested Australian journalist assigned to Jakarta in 1965 (the year of the military coup). He becomes the protégé of Billy Kwan (Linda Hunt), a Chinese-Australian dwarf who serves as cameraman for the Australians, and he begins an affair with swank Gillian Bryant (Sigourney Weaver), who works in the British Embassy. Meanwhile, in the movie's impossibly shadowy background, left and right slug it out for power. Directed by Peter Weir and written by David Williamson (from a novel by the Australian writer C.J. Koch), the movie is promising but almost completely unfocused. The filmmakers shift from the love affair to politics, to the fate of Billy, a philosophical-voyeur type who makes notes on everyone's character, from there to the moral dignity of a Communist who works with Guy, and so on. They never succeed in pulling together the background and the foreground, the politics and the romance. Shot in Manila. PG. 97

Revivals

AFRICAN QUEEN, THE—(1hr. 48m., '52) The top-notch story of a fantastic romantic adventure set in the Congo during W.W.I. Brilliantly written, directed, and acted, starring Humphrey Bogart and Katharine Hepburn. Dir. John Huston. 89

ALL ABOUT EVE—(2hrs. 13m., '50) Bette Davis has said that if she's remembered for only one movie she hopes it will be this one. It's a superb drama, witty and satiric, of the Broadway theater and its people. Joseph Mankiewicz won Oscars both for writing and directing it; George Sanders won one as best supporting actor. 89

ALL SCREWED UP—(1hr. 45m., '76) In Italian, Eng. subtitles. A film about the adventures of young southern Italian workers who migrate to the heavily industrialized city of Milan and form a commune. The film does not truly come off because the writer-director has bitten off more than she can chew; there are too many main characters and stories and problems crowded into a relatively narrow compass. Dir. Lina Wertmüller. 95

AMERICAN IN PARIS, AN—(1hr. 53m., '51) Overloaded, too-colorful musical, with Gene Kelly as a muscular painter, Oscar Levant as his cynical buddy, Nina Foch as his icy patroness, and Leslie Caron, in her American debut, as a fresh-faced *parfumiste*. The film suffers from Kelly's ambition, particularly in the long final ballet, with dancers costumed to represent figures from French painting, but Caron is enchanting, Levant a wonderful breath of stale air, and the Gershwin score full of great numbers (particularly the more modestly staged ones, such as "By Strauss" and "Tra La La"). Dir. Vincente Minnelli. 89

BREAD AND CHOCOLATE—(1hr. 56m., '78) In Italian, Eng. subtitles. A poignant comedy about an Italian worker who emigrates to Switzerland in search of calm and order and finds that he can neither fit in nor give up his native identity. The movie tries to recapture the pathos-and-laugh mood of Chaplin's films but falls short. With Nino Manfredi and Anna Karina. Dir. Franco Brusati. 95

BREAKFAST AT TIFFANY'S—(2hrs., '61) Audrey Hepburn is wonderful in this adaptation of Truman Capote's novel about a mysterious, charmed newcomer to the chic New York party scene. A slick, lively, and crazily funny film. With George Peppard and Patricia Neal. Dir. Blake Edwards. 10

BREATHLESS (1961)—(1hr. 29m.) In French, Eng. subtitles. Jean-Luc Godard's astonishing first feature with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie clichés into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. 4

CAT ON A HOT TIN ROOF—(1hr. 55m., '58) Tennessee Williams's drama of a Deep South family thrown into emotional upheaval and bitter soul-

searching—despite all this herzscherz, it's utterly absorbing. With Elizabeth Taylor, Paul Newman and Burl Ives. Dir. Richard Brooks. 10

CHRISTMAS IN JULY—(1hr. 6m., '40) A light, funny, fast, well-acted screwball comedy, written and directed by Preston Sturges. With Dick Powell, Ellen Drew, William Demarest, Raymond Walburn. 96

DOG DAY AFTERNOON—(2hrs. 9m., '75) Based on real events, this is the first comic, then deadly serious story of a Brooklyn bank robbery by two oddball characters who become more and more bizarre. The mixture of comedy and tragedy does not come off entirely, but Al Pacino is electrifying. With John Cazale, James Broderick and Charles Durning. Dir. Sidney Lumet. 39

FELLINI'S ROMA—(1hr. 59m., '72) In Italian, Eng. subtitles. Arguably Fellini's worst, certainly his most desperate film, a combination tribute to the Eternal City and his Eternal Ego. Superficial, crude, and factitious. 4

GIANT—(3hrs. 20m., '56) A sprawling Texas-family saga, a fairly good but not great example of commercial film making. The legendary James Dean appeared in only three films, and this is one of them. With Rock Hudson and Elizabeth Taylor. Dir. George Stevens. 788

MIDNIGHT COWBOY—(2hrs., '69) Jon Voight and Dustin Hoffman are dazzling in John Schlesinger's film. Based on James Leo Herlihy's compassionate and comic novel about loners and hustlers in New York. 13

MY BRILLIANT CAREER—(1hr. 41m., '80) In 1890s Australia, a proud, strong-willed girl (Judy Davis) rejects conventional female roles and struggles to become a writer. This first feature by Gill Armstrong (a woman) is a little too pat, and much of it is stiffly staged, but it's worth seeing for the performance of Davis, a freckled-fire-breather, and for the immense, silent landscapes. 13

NORTH BY NORTHWEST—(2hrs. 16m., '59) Hitchcock at the peak of his powers. A big, long, and colorful—but never for a moment dull or humorless—suspense story starring Cary Grant as an innocent New York ad man mistaken for a spy and sought for murder, Eva Marie Saint as a blonde seductress up to no good, and James Mason as the suave and heartless bad guy. The great crop-dusting scene alone is worth the price of admission. 4

ORPHEUS—(1hr. 34m., '50) In French, Eng. subtitles. Jean Cocteau's absorbing, cinematically fascinating retelling of the Orpheus myth in modern Paris. With Jean Marais and Maria Casares. 96

ROMAN HOLIDAY—(1hr. 58m., '53) Audrey Hepburn won an Oscar for her performance in this comedy about a runaway princess in Rome who has an affair with an American reporter (Gregory Peck). A barrel of fun, filmed on location in the eternal city. Dir. William Wyler. 10

RULING CLASS, THE—(2hrs. 34m., '72) An engaging Absurdist play by Peter Barnes, competently directed (with Barnes's adaptation) by Peter Medak, and starring a frenetically sanguine Peter O'Toole as a spaced-out baronet with a semi-Christ, semi-Jack the Ripper complex. 72

STUNT MAN, THE—(2hrs. 9m., '80) A paranoid Vietnam veteran (Steve Railsback) on the lam from the police wanders into a World War I movie as it is being shot. He becomes the replacement for a missing stunt man, and people keep playing movie-magic tricks on him. Directed by Richard Rush, *The Stunt Man* is repetitive and pushy, but also clever and exciting. Featuring a marvelous comic performance by Peter O'Toole as the domineering and brilliant son of a bitch who is directing the film-within-the-film. With Allen Goorwitz and Barbara Hershey. 39

TENANT, THE—(2hrs. 4m., '76) A youth in Paris rents an apartment in which the previous tenant committed suicide. He gradually assumes her identity and heads for his own demise. It's perversely clever, but also garish and ludicrous. With Isabelle Adjani, Shelley Winters and Melvyn Douglas. Dir. Roman Polanski. 39

★ **YOL**—(1hr. 51m., '82) In Turkish, Eng. subtitles. This prize-winning Turkish movie is stiff and distant, and at times the staging and acting are rudimentary, but it's great nonetheless—with passages of overwhelming power that will stay with you for years. Five men, prisoners in a low-security prison, are given a week's leave to visit their families. Outside, they discover that Turkey, under martial law, is one big prison, a morass of paranoia and fear. Blindly, the men act out the cruel logic of a Moslem fundamentalist society—they are as much victims as the women they brutalize. The most memorable sequence: A man marches his wife, who has become a prostitute, through the snow as a way of testing God's judgment of her. He realizes that he wants her just as she is overwhelmed by the cold. Yilmaz Guney supervised the film from prison, issuing instructions to his associates; he then escaped, in October 1981, and completed the film himself while in hiding. PG. 96

THEATER

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Performance length is approximate; phone theater for exact time.

Broadway

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Diahann Carroll, Geraldine Page, and Maryann Plunkett, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Sat. at 8, \$26.50-\$32.50; Wed. at 2, \$20-\$26; Sat. at 2, \$22.50-\$28.50. **Music Box**, 239 W. 45th St. (246-4636). 2 hrs., 10 min. Major credit cards. ●

ALL'S WELL THAT ENDS WELL—Limited engagement of the Royal Shakespeare Company's triumphant production of the comedy, set by director Trevor Nunn in the glamorous Belle Epoque; Philip Franks, Harriet Walter, and Margaret Tyacke head the cast. Tues.-Sat. at 8, \$30-\$40; Wed. & Sat. at 2, \$25-\$35; Sun. at 3, \$30-\$40. **Martin Beck**, 302 W. 45th (246-6363). 3 hrs., 20 min. Credit cards.

AMADEUS—David Dukes, Mark Hamill, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. David Birney replaces Dukes as of 5/24. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$22.50-\$37.50; Fri. & Sat. at 8, \$26.50-\$40; Wed. at 2, \$20-\$30. **Broadhurst**, 235 W. 44th (239-6200). 2 hrs., 45 min. All major credit cards. ●●

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Matthew Broderick, Elizabeth Franz, Peter Michael Goetz, Mandy Ingber, Zeljko Ivanek, Jodi Thelen, and Joyce Van Patten. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Sharon Musser's lighting can now be faulted. Mon.-Thurs. at 8, Sat. at 2, \$20-\$30; Fri. & Sat. at 8, \$25-\$35; Wed. at 2, \$15-\$25. **Alvin**, 250 W. 52nd St. (787-8646). 2 hrs. All major credit cards.

THE CAINE MUTINY COURT-MARTIAL—John Rubinstein, Michael Moriarty, and William Atherton in a cannily constructed, constantly percolating, and well-acted revival of Herman Wouk's 1954 drama, directed by Arthur Sherman. Tues.-Fri. at 8, Sat. & Wed. at 2, Sun. at 3, \$27; Sat. at 8, \$30. **Circle in the Square**, 50th St. W. of B'dway (581-1346). 2 hrs., 30 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S. Eliot's *Old Possum's Book of Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, \$27.50-\$45; Sat. at 2, \$25-\$40; Wed. at 2, \$25-\$35. **Winter Garden**, 1634 B'dway (239-6222). 2 hrs., 45 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Sat. at 2, Sun. at 3, Tues.-Thurs. at 8, \$30-\$40; Fri. & Sat. at 8, \$30-\$45; Wed. at 2, \$25-\$35. **Shubert**, 225 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ●●

DANCE A LITTLE CLOSER—Len Cariou, Liz Robertson, George Rose in a musical with book, lyrics and direction by Alan Jay Lerner, and music by

Charles Strouse, based on Robert Sherwood's 1936 play, *Idiot's Delight*, now set in the Austrian Tyrol on the brink of WW III. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, \$29-\$35; Wed. at 2, \$24-\$30. **Minskoff**, 200 W. 45th (869-0550). 2 hrs., 30 min. Credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, \$30-\$45; Wed. at 2, \$25-\$40. **Imperial**, 249 W. 45th (239-6200). 2 hrs., 10 min. Major credit cards. ●

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Scott Holmes and David Cryer. Nancy Opel stars at matinees. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$20-\$42.50; Fri. & Sat. at 8, \$20-\$45; Wed. at 2, \$14.50-\$35. **Broadway**, Broadway at 53rd (239-6200). 2 hrs., 20 mins. Major credit cards. ●●

THE FLYING KARAMAZOV BROTHERS—Five young men present a diversified evening of comedy, juggling, singing, dancing—but they're not Russians, they're not related, and they don't fly. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, \$11-\$29.50. **Ritz**, 219 W. 48th (582-4022). 2 hrs., 20 min. Credit cards.

42ND STREET—Elizabeth Allen, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, \$25-\$42.50; Fri. & Sat. at 8, \$27.50-\$45; Wed. at 2, \$20-\$35. **Majestic**, 247 W. 44th (246-0730). 2 hrs., 15 mins. Major credit cards. ●●

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita*, *Cats*, and *Jesus Christ Superstar*, has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast, now led by David Cassidy, is lovable from top to bottom. Wed.-Sat. at 8:15; Wed. & Sat. at 2; Sun. at 3 & 6:30; \$27.50-\$40. **Royale**, 242 W. 45th (239-6200). 1 hr., 45 min. Credit cards. ●

K2—Jeffrey DeMunn and Jay Patterson in Patrick Meyers' play, an interesting piece of theater which takes place at 27,000 feet above sea level, about an unsuccessful assault on a mountain. The acting is first-rate under Terry Schreiber's resourceful direction. Mon.-Thurs. at 8, Sat. at 2, \$17.50-\$27.50; Fri. & Sat. at 8, \$20-\$30; Wed. at 2, \$15-\$25. **Brooks Atkinson**, 256 W. 47th St. (245-3430). 2 hrs.

MERLIN—Doug Henning and Chita Rivera in a musical with book by Richard Levinson and William Link, music by Elmer Bernstein, lyrics by Don Black; directed by Ivan Reitman. With Rebecca Wright, Nathan Lane, Gregory Mitchell, and Michelle Nicastro. Wed.-Sat. at 8, Sat. at 2, Sun. at 2 & 6:30; \$30-\$40; Wed. at 2, \$25-\$35. **Mark Hellinger**, 51st & B'dway (757-7064). 2 hrs., 20 mins. Credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggly an aquatic star who once swam the English Channel in a musical production (music & lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Mon.-Sat. at 8, \$25-\$45; Sat. at 2, \$23-\$40; Wed. at 2, \$20-\$35. **St. James**, 246 W. 44th St. (398-0280). 2 hrs. All major credit cards.

NIGHT, MOTHER—Marsha Norman's Pulitzer Prize-winning drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Mon.-Thurs. at 8, Sat. at 2, \$20-\$27.50; Fri. & Sat. at 8, \$22-\$29; Wed. at 2, \$16-\$25. **Golden Theater**, 252 W. 45th (239-6200). Credit cards.

NINE—Sergio Franchi stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2*, set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by

Tommy Tune. With Liliane Montevecchi, Eileen Barnett, Taina Elg, and Anita Morris. Mon.-Thurs. at 8, \$32.50-\$40; Fri. & Sat. at 8, \$35-\$45; Wed. at 2, \$25-\$35; Sat. at 2, \$25-\$40. **46th St. Theater**, (221-1211). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Sheppard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; \$22-\$38. **Edison**, 240 W. 47th (757-7164). 2 hrs. Credit cards. ●●

ON YOUR TOES—Natalia Makarova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine, with additional choreography by Peter Martins. Featured are George S. Irving, Dina Merrill, Lara Teeter, George de la Pena, Starr Damas (who takes Makarova's place on Saturday matinees), and Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$25-\$40; Fri. & Sat. at 8, \$30-\$45; Wed. at 2, \$20-\$35. **Virginia**, 252 W. 52nd (977-9370). 2 hrs., 10 min. Credit cards.

PASSION—Frank Langella, Bob Gunton, Cathryn Damon, E. Katherine Kerr, Roxanne Hart, in Peter Nichols's play about a married man who is having an affair; directed by Marshall Mason. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; \$17.50-\$37.50. **Longacre**, 220 W. 48th (239-6200). 2 hrs. All major credit cards.

PORGY AND BESS—Revival of the George Gershwin opera founded on the play by Dorothy and DuBose Heyward; directed by Jack O'Brien. The show has a cast of 90 and the title roles will be alternated by three different couples. Settle for the marvelous Gershwin music and the stirring spectacle of Jack O'Brien's sound direction, Douglas W. Schmidt's imposing scenery, Nancy Pott's pleasing costumes, and Gilbert Helmsley Jr.'s magnificent lighting, featuring conceivably the best stage storm ever. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, \$18-\$30. Wed. at 2, \$15-\$25; thru 5/15, **Radio City Music Hall**, 50th St. & 6th Ave. (757-3100). 2 hrs., 30 min. All major credit cards.

PRIVATE LIVES—Elizabeth Taylor and Richard Burton in a revival of Noel Coward's 1930 comedy; directed by Milton Katselas. With John Cullum, Kathryn Walker, and Helena Carroll in featured roles. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; \$35-\$45, Wed. at 2, \$30-\$40; thru 9/14, **Lunt/Fontanne**, 205 W. 46th (586-5555). 2 hrs., 15 min. Credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Tom Chapin, John Foley, Mark Hardwick, Margaret LaMee, Deborah Monk, and John Schimmel. Mon. Wed., Thurs., and Sun. at 8 and Sat. and Sun. at 2, \$25.50-\$27.50; Fri. and Sat. at 8, \$27.50-\$29.50. **Princess**, 200 W. 48th (586-3903). All major credit cards. ●

SHOW BOAT—Donald O'Connor stars in the Houston Grand Opera production of the Jerome Kern/Oscar Hammerstein II musical classic, based on Edna Ferber's novel; directed by Michael Kahn; featuring Lonette McKee, Ron Raines, Sheryl Woods, Karla Burns, Paul Keith, Avril Gentles, Paige O'Hara, and Bruce Hubbard. The current revival is musically most accomplished. Few musicals (or operettas) can boast scores that score so often. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$20-\$30; Fri. & Sat. at 8, \$21-\$35; Wed. at 2, \$16-\$25. **Uris**, 51st St. W. of B'dway (586-6510). 2 hrs., 50 min. All major credit cards.

TORCH SONG TRILOGY—*International Stud*, *Fugue in a Nursery*, and *Widows and Children First*, all by and with Harvey Fierstein, and with Court Miller, Mon.-Sat. at 8; Wed. & Sat. at 2; \$19.50-\$35. An amusing as well as moving trio of plays about the homosexual world. **Little Theater**, 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards.

A VIEW FROM THE BRIDGE—Tony Lo Bianco stars in a revival of Arthur Miller's 1955 play about an Italian family in Red Hook, Brooklyn; featuring Rose Gregorio, Sandra Santiago, and James Hayden; directed by Arvin Brown. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$20-\$30; Fri. & Sat. at 8, \$22.50-\$32.50; Wed. at 2, \$18-\$28. **Ambassador**, 215 W. 49th St. (239-6200). 2 hrs., 10 min. All major credit cards.

WHODUNNIT—Frank Gorshin, Hermione Baddeley, Barbara Baxley, Ronald Drake, John Glover, and Fred Gwynne in Anthony (*Sleuth*) Shaffer's murder mystery, set in the 30s, and involving a country house, a crooked lawyer, a retired naval officer, a she-dragon, a flapper, her fiancé, and an archaeolo-

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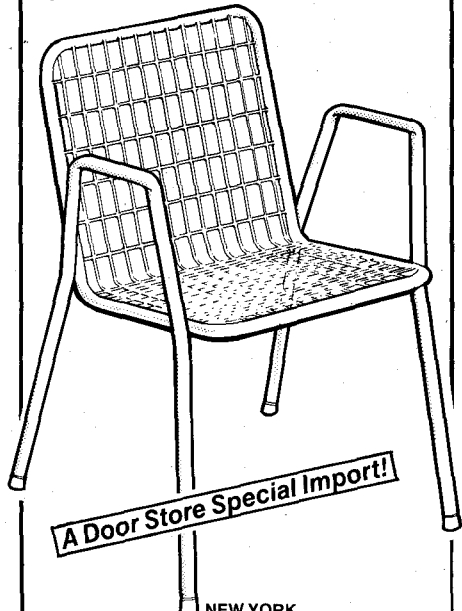
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THEATER

gist, and a butler; directed by Michael Kahn. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$19.50-\$27.50; Wed. at 2, \$16.50 to \$25; Fri. & Sat. at 8, \$22.50-\$30. Biltmore, 261 W. 47th St. (582-5340). 2 hrs., 10 min. All major credit cards.

YOU CAN'T TAKE IT WITH YOU—Elizabeth Wilson, Jason Robards, James Coco, and Colleen Dewhurst in a revival of the Moss Hart/George S. Kaufman comedy; directed by Ellis Rabb; featuring Maureen Anderman, Rosetta Le Noire, Meg Mundy, Richard Wood, Carol Androsky, and Bill McCutcheon. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$20-\$30; Fri. & Sat. at 8, \$22.50-\$32.50; Wed. at 2, \$17.50-\$27.50. Plymouth, 236 W. 45th (239-6200). 2 hrs., 30 min. All major credit cards.

Off Broadway

BREAKFAST WITH LES AND BESS—Lee Kalcheim's comedy about two popular radio personalities who have a top-rated talk show; directed by Barnett Kellman; featuring Holland Taylor, Keith Charles, and Kelle Kipp. Lamb's Theater, 130 W. 44th (997-1780).

BURIED INSIDE EXTRA—Sandy Dennis, Vincent Gardenia, Dixie Carter, Hal Holbrook, and William Converse-Roberts in Thomas Babe's comedy about a daily newspaper whose lobster-shift staffers are victimized by a trickster's scheme; directed by Joseph Papp. Tues.-Sun. at 8, Sat. & Sun. at 3; thru 5/29. Public/Martinson Hall, 425 Lafayette St. (598-7150).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; \$17.50-\$22.50. Lucille Lortel Theatre, 121 Christopher St. (924-8782). ●

THE DINING ROOM—A. R. Gurney's comedy stars Mark Arnott, Margo Skinner, Cara Duff-MacCormick, Rex Robbins, Michael Ayer, directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7, \$14-\$18. A Playwrights Horizons production. Astor Place Theater, 434 Lafayette St. (254-4370). ●

DUET FOR ONE—Eva Marie Saint and Milton Selzer star in Tom Kempinski's play about a concert violinist whose career is dramatically interrupted; directed by Jeffrey Hayden. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; \$18-\$22; thru 6/12. Roundabout Theater's Stage One, 333 W. 23rd (242-7800).

EXTREMITIES—William Mastrosimone's play, starring Karen Allen (Farah Fawcett replaces her from 5/24), about rape and revenge; directed by Robert Allan Ackerman. With James Russo, Priscilla Lopez, and Marion McCorry. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$16. Westside Arts Theater, 407 W. 43rd (541-8394).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$13-\$17. Sullivan St. Playhouse, 181 Sullivan (674-3838).

GREATER TUNA—Joe Sears and Jaston Williams star in a new comedy about Texas's third smallest town, written by Williams, Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; \$16-\$18. Circle in the Square (downtown), 159 Bleecker St. (254-6330).

JEEVES TAKES CHARGE—Edward Duke stars in this one-man, two-act, 12-character play based on the Wodehouse novels; directed by Gillian Lynne. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; \$18-\$20. The Space at City Center, 55th St. betw. 6th & 7th (246-8989).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$20-\$25. Orpheum, 126 Second Ave. (239-6200).

MAX—A new comedy by Len Maxwell and Jason Solomon follows the misadventures of an elderly vaudeville couple who operate a boarding house for young entertainers. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 7; \$14-\$16; from 5/25. Actors and Directors, 412 W. 42nd (279-4200).

THE MIDDLE AGES—A. R. Gurney, Jr.'s new play, dealing with the WASP mentality, which takes place over a 20-year span at a private club; directed by David Trainer. With Jack Gilpin, Andre Gregory, Ann McDonough, and Jo Henderson. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$18-\$20. St. Peter's Church, 619 Lexington Ave. (486-1666).

MY ASTONISHING SELF—The Irish actor Donal Donnelly plays George Bernard Shaw in a return engagement of a show devised from the writings of Shaw by Michael Voysey. Tues.-Sat. at 8, Sat. at 2:30,

Sun. at 3 & 7; \$13-\$16. Players Theater, 115 MacDougal St. (254-5076).

THE OTHER SIDE OF THE SWAMP—Royce Ryton's two-character (David Schmitt and Alexander Wilson) gay love story with an unlikely beginning and a happy ending (now you don't have to worry); directed by Lawrence Hardy. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$14-\$16. Actors Playhouse, 100 7th Ave. So. (691-6226).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Remak Ramsay) at a seedy but undaunted school of English for foreigners in Cambridge. With Dana Ivey, Anthony Heald, John Cunningham, Caroline Lagerfelt, Roy Poole; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30. Playhouse 91, 316 E. 91st (831-2000).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Mary Louise Wilson stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; \$18. Opening playlet is Durang's *The Actor's Nightmare*. Westside Arts, 407 W. 43rd (541-8394). ●

TOP GIRLS—Caryl Churchill's demanding and rewarding play, which had a sold-out run with the London Royal Court Theatre cast, has resumed performances with an American cast: Sara Botisford, Donna Bullock, Kathryn Grody, Polly Draper, Linda Hunt, Valerie Mahaffey, and Freda Foh Shen. Tues.-Sun. at 8, Sat. & Sun. at 3. Public/Newman Theater, 425 Lafayette St. (598-7150). Closed.

TRUE WEST—Sam Shepard's play, directed by Gary Sinise, starring Dan Butler and Bruce Lyons, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; \$16-\$20. Cherry Lane Theater, 38 Commerce St. (989-2020).

WILD LIFE—Shel Silverstein's comic examination of the social disasters of urban life; directed by Art Wolff. Tues.-Fri. at 8, Sun. at 3 & 7, Sat. at 7 & 10. Vandam Theater, 15 Vandam St. (675-0498).

WIN/LOSE/DRAW—A trio of plays, *Little Miss Fresno*, *Final Placement*, and *Chocolate Cake*, written by Ara Watson or Mary Gallagher or both. Christine Estabrook and Lynn Milgrim head the cast. Tues.-Fri. at 8, Sun. at 3 & 7, Sat. at 2 & 8. Provincetown Playhouse, 133 MacDougal St. (777-2571).

WINNERS—Brian Friel's play, in a double bill with George Bernard Shaw's *How He Lied to Her Husband*, starring Bernie McInerney, Jeanne Ruskin, Kate Burton, and Michael Butler; both directed by Nye Herron. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; \$16-\$20. Roundabout Susan Bloch Theater, 307 W. 26th (242-7800).

Theater Companies

THE ACTING COMPANY—Revival of Marc Blitzstein's *The Cradle Will Rock*, directed by John Houseman; featuring Kevin Kline, Patti LuPone, Mary Lou Rosato, and Norman Snow. Tues.-Fri. at 8, Sat. at 2 & 8, Wed. at 2, Sun. at 3; \$18-\$20; thru 5/29. American Place Theater, 111 W. 46th (869-4731).

THE ACTORS COLLECTIVE—Gertrude Stein's *Brewsie and Willie*; Sandy Osofsky's *Left, Right, Left*. Wed.-Sun. at 8; \$5; thru 5/29. Courtyard Playhouse, 39 Grove St. (929-3567).

AMERICAN JEWISH THEATRE—Revival of William Gibson's *Two for the Seesaw*, directed by Dan Held, starring Marilyn Sokol and Art Burns. Wed., Thurs., Sat. at 8, Sun. at 2 & 7; \$9; thru 6/30. 92nd St. Y, 1395 Lexington (427-6000).

CIRCLE REPERTORY—Sam Shepard's *Fool for Love* deals with a man and woman battling for power in a motel room at the edge of the Mojave Desert; with Kathy Baker, Ed Harris, Dennis Ludlow, and Will Marchetti. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$20-\$22.50; 5/17-6/19. 99 Seventh Ave. So. (924-7100).

THE CLASSIC THEATRE—Strindberg's *The Father*, in a version by William Kramer; directed by Jerry Roth. Play depicts a man's descent into madness. Thurs.-Sat. at 8, Sun. at 3; \$6; thru 5/22. 114 W. 14th St. (242-3900).

COCTEAU REPERTORY—Friedrich von Schiller's classic, *Don Carlos*, takes place in 16th-century Spain, where the Crown Prince conspires against his father and the Inquisition. Thurs.-Sat. at 8, Sun. at 3; \$8.50; thru 5/22. Bowery Lane, (677-0060).

DOUBLE IMAGE THEATRE—Eighth Annual Short Play Festival performed by theaters and schools from around New York. Finalists repeat on Sunday. Mon.-Sat. at 7:30; Sun. at 3 & 7:30; \$4; 5/16-22. John Jay College, 444 W. 56th (245-2489).

EQUITY LIBRARY THEATRE—*Promises, Promises* by Neil Simon, Burt Bacharach, and Hal David (based on Billy Wilder's film *The Apartment*); directed by Alan Fox. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 6/5. 310 Riverside Drive (663-2028).

THEATER

THE FOOL'S THEATRE COMPANY OF OXFORD—*Unspeakeable Acts* deals with the search for identity by one individual through space and time; it stars the playwright, David Gibson, and is directed by Nigel Warrington. \$10; thru 5/22. **Harold Clurman Theater**, 412 W. 42nd (594-2370).

LA MAMA, E.T.C.—Esteban Fernandez Sanchez's experimental multi-media puppet musical entitled *In the Beginning... Lucifer... The Bible* (not for children—it's erotic). Wed.-Sun. at 8:30, Sun. at 2:30; \$6; 5/25-6/12. **74A E. 4th St.** (475-7710).

LION THEATRE COMPANY—Shakespeare's *Macbeth*, directed by Gene Nye. Wed.-Sun. at 8, Wed. at 2, Sat. & Sun. at 3; \$10; 5/20, 21, 25. Brecht's *Edward II*, directed by Gene Nye. Wed.-Sun. at 8, Wed. at 2, Sat. & Sun. at 3; \$10; 5/23, 25, 28. **422 W. 42nd** (736-7930).

MANHATTAN THEATRE CLUB—Upstage: *Three one-act plays* by Jean-Claude van Itallie; *Bag Lady*, *Sunset Freeway*, and *Final Orders*; all directed by Steven Kent. Tues.-Sun. at 7:30. Sat. & Sun. at 3; \$14-\$18; thru 5/29. Downstage: from 5/20, *On the Swing Shift*, musical by Michael Dansicker and Sarah Schlesinger. Tues.-Sun. at 8, Sat. & Sun. at 2:30; \$16-\$22; thru 6/26. **321 E. 73rd** (472-0600).

NEGRO ENSEMBLE COMPANY—Gus Edwards's new play, *Manhattan Made Me*, is set in and around a West Side apartment in the present time; directed by Douglas Turner Ward; with David Davies, Kathleen Forbes, Robert Gossett, and Eugene Lee. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; \$10, \$12.50 & \$15; thru 6/5. **Theatre Four**, 424 W. 55th (246-8545).

N.Y. THEATER STUDIO—*Mary Barnes*, David Edgar's play based on R. D. Laing's work about the struggle to rescue a woman from madness; directed by Gideon Y. Schein; starring Laura Esterman. Wed.-Mon. at 8, Sun. at 3; \$8; thru 5/22. **2109 Broadway** (496-7833).

PRISM THEATRE—Elizabeth Wray's *Rock Island* takes place in 1936 in the Dustbowl; directed by Aleta St. James. Tues.-Sat. at 8, Sat. & Sun. at 3; \$8-\$10; thru 6/6. **No-Smoking Playhouse**, 354 W. 45th (279-5198).

THE PRODUCTION COMPANY—Charles Craig Lucas's *Reckless* deals with twenty years in the life of an adventurous woman; directed by Norman Rene; with Lori Cardille, W. T. Martin, Maureen Silliman, and Timothy Wahrer. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; \$10; thru 6/5. **15 W. 28th** (686-1470).

REPERTORIO ESPANOL—Pedro Calderon de la Barca's *A Secreto Agravio*, *Secreta Venganza*, Jose Ignacio Cabrujas's *El Dia Que Me Quieras*, and Federico Garcia Lorca's *La Zapatera Prodigiosa* in Spanish in repertory; \$7-\$8. Call for times and dates. **Gramercy Arts Theatre**, 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—Le Bourgeois Avant-Garde, a comedy after Moliere, written and directed by Charles Ludlam. Wed., Thurs., Fri., Sun. at 8, Sat. at 7 & 10; \$10-\$12. **One Sheridan Sq.** (691-2271).

RIVERSIDE SHAKESPEARE COMPANY—*The Taming of the Shrew*, directed by Robert Mooney. Evenings at 8, mats. at 2; \$4-\$8; thru 5/28. **West Park Church**, 165 W. 86th (877-6810).

ROYAL COURT REP—Phyllis Craig's *Bargain for Murder*, *Murder One*, and *Revenge Is Sweet*. Mon.-Sat. at 8, Sun. at 3; \$6. **Theater**, 301 W. 55th (997-9582).

SOHO REP—Henry Fielding's *Rape Upon Rape*, a comedy on political corruption; directed by Anthony Bowles. Thru 5/22; \$8. **19 Mercer St.** (925-2588).

WEST SIDE REPERTORY—Sheridan's *School for Scandal*, and Schnitzler's *The Affairs of Anatol*; both directed by Andres Castro; both running thru 7/3; \$5. **252 W. 81st** (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ABOUT IRIS BERMAN—Arnold Rabin's play about a divorcee muddled up with her lawyer and with her meddling mother; directed by John Raymond. With Kathryn C. Sparer, Jean Barker, and Gary Richards. Tues.-Sat. at 8, Sat. & Sun. at 3; \$8. **Apple Corps Theater**, 601 W. 51 (664-0027).

ANGEL AND DRAGON—Sally Netzel's story of two extraordinary women with a complex relationship; with Kathy Lichter, Sharon Talbot, and Amy Greenhill; directed by Rob Mulholland. 5/18-21, 25-28, 6/1-4 at 8; mats. 5/22, 29, 6/5 at 3; \$5; **TOMI**, 23 W. 73rd (279-1980).

ASIAN SHADE—Larry Ketron's play concerning the final days of leave for two Army recruits in Tennessee, 1967; directed by Dann Florek. Wed.-Sat. at 8, Sun. at 3 & 7:30, 5/18-22. Tues.-Sat. at 8, Sun. at 3 & 7:30, 5/24-6/5. \$8. **WPA Theater**, 138 Fifth Ave. (691-2274).

AS YOU LIKE IT—The Shakespeare play, directed by Barbara Vann, with music by David Hollister. Wed.-Sat. at 8; \$5-\$7; thru 5/21. **Medicine Show**, 6 W. 18th St. (255-4991).

LA BELLE AU BOIS—French play about Sleeping Beauty combines music, dance, and mythical drama; written by Jules Supervielle; directed and choreographed by Jean Erdman. Thurs.-Mon. at 8, Sat. & Sun. at 3; \$8; 5/26-6/30. **Theater of the Open Eye**, 316 E. 88th (534-6909).

THE BIRDS—Aristophanes' satire celebrates its 2397th anniversary this month. It presents a look at politics and culture as relevant today as it was then; directed by Russ Fast. Wed.-Sat. at 8, Sat. at 2, Sun. at 3; \$10; 5/16-6/12. **Greek Theater**, 120 W. 28th (807-0156).

BIRD OF PARADISE—Judy Geller Warner's musical comedy about a West Side New York couple; directed by Jonathan Levi; book by Susan Nier. Thurs.-Sat. \$4; thru 5/28. **TOMI Theater**, 23 W. 73rd (832-0483).

BLOND, BLACK, AND BEAUTIFUL—Drawing room comedy by British playwright Frank R. Long; directed by Roger Furman. Fri. & Sat. at 8, Sun. at 4; 5/27-6/19. **New Heritage Rep**, 290 Lenox Ave. at 125th St. (283-3109).

BODY PARTS—Paul Selig's play about an 18-year-old would-be punk rocker from East Orange, and various other characters surviving in nighttime New York; directed by Jennifer McCray. Wed.-Sun. at 8; \$8; thru 5/22. **Ohio Theater**, 59 Green St. (582-4240).

CHICAGO CITY LIMITS—An improvisational group, with material that changes every few months (same cast). Wed. & Thurs. at 8:30; \$7.50. Fri. & Sat. at 8:30 & 11; \$10. **Theater**, 351 E. 74th (772-8707).

CHRISTMAS ON MARS—Harry Kondoleon's play set in an apartment occupied by a young woman, her fiancé, her mother, and his cast-off roommate; directed by Andre Ernotte. From 5/18. **Playwrights Horizons**, 416 W. 42nd (564-1235).

THE DAY, THE NIGHT—Welcome Msomi's musical is concerned with the challenges of life and the quest for dignity of South Africans today. Tues.-Sat. at 8, Sat. at 2 & 8; \$10; 5/17-6/4. **Music-Theatre Group**, 735 Washington St. (582-1978).

THE DEMOLITION OF HARRY FAY—Sidney Morris's play, directed by Richard Northcutt. Thurs., Fri. & Sun. at 8:30, Sat. at 7 & 10; \$7, \$8. **Shandol**, 137 W. 22nd (869-3981).

DIFFERENT PEOPLE, DIFFERENT ROOMS—A double bill by Wendy Kesselman and Tom Walmsley, directed by John Pepper. Thurs.-Sat. at 8, Sun. at 5; \$6; thru 6/5. **78th St. Lab**, 236 W. 78th (595-0850).

DON JUAN IN HELL—G. B. Shaw's play, presented by the University of Richmond. Wed.-Sat. at 8, Sun. at 3; \$5; 5/25-29. **Raft Theater**, 432 W. 42nd (279-4200).

DOUBLE BILL—James Herlihy's *Terrible Jim Fitch*, and Strindberg's *The Stronger*; both with Rip Torn and Amy Wright. Thru 5/28 at 8, 5/29 at 3. And one performance only (5/29 at 8), Geraldine Page in *The Human Voice*; \$15. **St. Peter's Center**, 336 W. 20th (242-4220).

DOUBLE BILL—Denis Meadow's *The Scrimmage*, and Bruce Ward's *Paint By Numbers* both explore communication between men; in the first the actors portray brothers, in the second the same actors play lovers; both directed by Todd Peters. Sun.-Wed. at 8:30; \$6; thru 6/8. **78th St. Lab**, 236 W. 78th (595-0850).

DOUBLE BILL—Peter Shaffer's *The Private Ear* and Robert Patrick's *Cleaning House*, two comedies directed by John Jewel. Thurs.-Sat. at 8; thru 5/28. **British-American Acting Academy**, Theater Downstairs, 15 E. 15th (674-5602).

THE DUCHESS OF MALFI—John Webster's Jacobean tragedy, written and produced in the early 1600s, dealing with revenge, passion, perversion, and blood; directed by Toni Dorfman. Fri. & Sat. at 8, Sun. at 3; \$6; 5/20-6/12. **Seventh Sign Theater**, 263 W. 86th (362-3328).

EGYPTOLOGY—My Head Was a Sledgehammer, Richard Foreman's original theater piece consisting of themes on the exoticism of ancient cultures and present-day ones. **Public/Other Stage**, 425 Lafayette St. (598-7150).

A FAMILY COMEDY—Bob Cessna's play, directed by Jamie Brown, about a mother who moves in with her son and his roommate. Thurs.-Sat. at 8, Sun. at 3; \$4; thru 5/29. **Baldwin Theater**, 160 W. 74th (799-8190).

FIORIELLO!—A revival of the Weidman/Abbott musical about the city it celebrates: directed by Peter Webb; score by Bock/Harnick. Jim Mullins has the title role and Susi Grace plays the wife. Thru 5/21; \$7-\$9. **St. Bart's Playhouse**, 109 E. 50th (751-1616).

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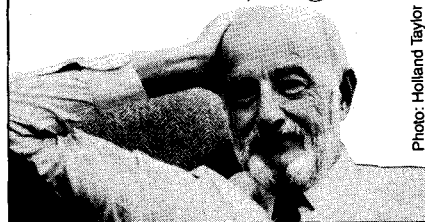


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THEATER

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs. at 8:30, Fri. & Sat. at 8:30 & 10:30; \$6-\$7.50. Theater, 2 Bond St. (473-1472).

FISH RIDING BIKES—Claire Luckham's play with eight actresses offering soliloquies on the human experience; directed by Denise Gordon. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10; \$8. Interart Theater, 549 W. 52nd (279-4200).

FREEDOM AIN'T NO BOWL OF CHERRIES—All-new political musical comedy by Joan Harvey and John Amato. Thurs.-Sat. at 8; \$5. Truck and Warehouse Theater, 79 E. 4th (254-5060).

FROZEN ASSETS—Barrie Keefe's play about what happens to a youth after he kills a prison guard; directed by Will MacAdam. Thurs.-Sat. at 8, Sun. at 7; \$6; thru 5/29. NY Theatre Ensemble, 62 E. 4th St. (477-4120).

GEMINI—A revival of Albert Innaurato's comedy; directed by Richard Witt. 5/19-21 at 7:30; 5/21 at 3. Madison Ave. Baptist Church, 30 E. 31st (772-5911).

GETTING IT—Comedy about an astrologer, a terrorist, and a contractor; written and directed by Michael Bergmann. 5/23-25 at 4; FREE; at Lincoln Center, 111 Amsterdam Ave. 5/26 & 27 at 8; \$6; at the West End Theater, 302 W. 91st St. 5/28 at 2 at the Donnell Library; FREE; 20 W. 53rd St. Reservations are limited—call 289-2508 for all performances.

GOING ON—Frederick Kirwih's play about four artists making the best of a snowy evening in the Hamptons; directed by Dale Merchant. Thurs.-Sun. at 8; \$8; thru 5/22. Riverwest, 155 Bank St. (243-0259).

HAJI—A Mabou Mines production written by Lee Breuer, performed by Ruth Maleczek. Title refers to the pilgrimage every Muslim is expected to make to Mecca. Wed. & Thurs. at 8, Fri.-Sun. at 7 & 9. Public Theater, 425 Lafayette St. (598-7150).

IN RESIDENCE—Harvey Zuckerman's comedy of manners and sex; directed by Gail Kellstrom. Wed.-Sat. at 8, Sun. at 5; \$8; 5/25-6/12. Wonderhorse, 83 E. 4th St. (533-5888).

I, WALT WHITMAN—An evening with the poet, portrayed by Dan Barshay who also wrote the script; directed by Ira Halberstadt. Thurs.-Sat. at 8, Sun. at 3; \$5; thru 6/5. Troupe, 335 W. 39th (244-9699).

JULIUS CAESAR—A new production of Shakespeare's tragedy. Tues.-Sat. at 8, Sun. at 3; \$7; thru 5/19. William Redfield Theater, 354 W. 45th (582-7862).

JUST JAMES JUDY—Judy, Annette Taylor, and Donna Smith, in James Judy's musical; directed by Philip Bliwas. \$5; thru 5/21. Chernuchin Theater, 314 W. 54th (581-3044).

THE KING TRILOGY—Three full-length plays by Alexander Francis Horn, directed by Sharon Gans, dealing with the assassination of political figures of the 60s. Adam King plays Tues. & Fri. at 8; The Magician, Wed. & Sat. at 8, I, Thurs. at 8, Sun. at 3; thru 5/22. Westbeth, 151 Bank St. (691-2272).

THE LIVING ROOM—John Marley stars in Jack Siegel's play about a middle-aged couple who've changed their lifestyle for cross-country travel in a van. Wed.-Sat. at 8; \$5; thru 5/21. American Theater of Actors, 314 W. 54th (581-3044).

THE MADWOMAN OF CHAILLOT—Jean Giraudoux's classic, translated by Maurice Valency; directed by Gail Van Voorhis. 5/18-20 at 8, 5/21 at 2 & 8. Marymount Manhattan Theater, 221 E. 71st (472-3800, ext. 573).

MARATHON '83—The first wave of six one-act plays, through 5/23, and the second wave runs through 6/13. *The Dolphin Position* (Percy Granger), *The Survivalist* (Robert Schenkkan), *Poisoner of the Wells* (Brother Jonathan, O.S.F.), *Postcards* (Carol K. Mack). Wed.-Mon. at 7:30, Sat. and Sun. at 2:30; \$12 for single performances, a marathon pass for \$36. Ensemble Studio, 549 W. 52nd (247-4982).

A MIDSUMMER NIGHT'S DREAM—Shakespeare's romantic comedy, directed by Janet Hayes Walker. Tues.-Sat. at 8, Sun. at 5; \$8; thru 5/20. York Theater, 2 E. 90th (534-5366).

THE MILLIONAIRESS—George Bernard Shaw's comedy about money, a magnetic personality, and her rise to power; directed by Marat Yusim. 5/24-26 at 7:30, 5/22, 29 at 2 & 7:30. Educational Alliance, 197 E. B'dway (724-9957).

MIRAGE—Malcolm Stewart's mystery, directed by Granville Burgess, about a journalist who visits the island of the wealthiest man in the world. 5/18-6/4; \$6. Theatre Off Park, 28 E. 35th (679-5864).

MOON RHYTHMS—An evening of one-acters by Billy Aronsen and Richard McBrien; directed by Robert S. Johnson. Sun.-Wed. at 7:30; \$6; thru 5/25. 18th St. Playhouse, 145 W. 18th (924-0077).

OBADIAH—Drama about a man who killed God, written & directed by Tom LaBar. Thurs.-Sat. at 8, Sun. at 3; \$5; thru 6/5. Troupe, 335 W. 39th (244-9699).

OBEDIENCE SCHOOL—Laura Farabough's mixed-media production about an emotional relationship in

a state of distress. Wed.-Sun. at 8, late shows Fri. & Sat. at 10; \$9; 5/18-22. Performing Garage, 33 Wooster St. (966-3651).

OFF THE WALL—(Or, Did I Put My Foot in Your Mouth?) Musical comedy revue, political satire and improvisation. Wed. & Sun. at 7:30; \$3; 4th Wall Repertory. Truck & Warehouse, 79 E. 4th (254-5060).

THE OXCART—Rene Marques's classic Puerto Rican drama following a family's migration from the island's hills to its cities; directed by Roberto Rodriguez. In English, Wed.-Fri. at 7:30. In Spanish, Sat. & Sun. at 2:30 & 7:30; \$7; thru 5/29. Puerto Rican Traveling Theater, 304 W. 47th (354-1293).

PAID ON BOTH SIDES—This was W. H. Auden's first play, written in 1928; directed by poet Bob Holman; with sets and costumes by David Hockney. Thurs.-Sun. at 8; \$7; thru 5/29. St. Mark's Church, 2nd Ave. & 10th St. (752-7676). (May 12th perf. is a gala; seats are \$30 and include a champagne reception with the cast.)

PAS DE DEUX—Two one-acters by Pascal Vrebos, *Entre-Chat* and *Polycarpe-Incarnate*. Wed.-Sat. at 8, Sun. at 3; \$5; thru 5/22. American Renaissance, 112 Charlton St. (929-4718).

THE RUFFIAN ON THE STAIR—Joe Orton's menacing drama; directed by Rosemary Hay. Thurs.-Sat. at 7:30, Sun. at 2:30; \$6; thru 5/29. Garret Studio, 133 Second Ave. (242-3900).

THE SENORITA FROM TACNA—Mario Vargar Llosa's play, starring Maria Tucci, directed by Michael Kahn. From 5/18. INTAR, 420 W. 42nd (279-4200).

SHE LOVES ME—Musical by Joe Masteroff, Jerry Bock, and Sheldon Harnick; directed by David Gaines. Sat. at 9, Sun. at 3:30; \$6; thru 5/22. Eastside Theater, 931 First Ave. (486-1431).

SHERLOCK HOLMES EMBATTLES COUNT DRACULA—Fred Fondren's fantasy. Thurs.-Sat. at 8; Sun. at 2; \$6; thru 5/29. Prometheus Theater, 239 E. 5th St. (477-8689).

SODOM AND GOMORRAH—A. R. Bell's comedy/drama with a biblical theme; directed by Steven Baker. Thurs.-Sun. at 8; \$4; thru May. Dramatic Personae, 25 E. 4th St. (468-8285).

STEEL ON STEEL—Brandon Cole's play about an Italian-American family struggling to achieve the American dream; directed by Richard Bell. Thurs.-Sat. at 8, Sun. at 3; \$6; thru 5/29. West Side Y, 5 W. 63rd (724-3080).

STREAMERS—David Rabe's drama about war-time racial tension, directed by Larry Kirchgassner. Thurs.-Sat. at 8; \$6; thru 5/21. PSW Studios, 243 W. 55th (695-5342).

THREE BY BRECHT—*The Informer*, *The Jewish Wife*, and *The Chalk Cross*; directed by Marion Brasch. 5/20, 21 at 7:30; \$5. Eastside Center, 931 First Ave. (486-1431).

THREE IN ONE—Three one-acters focusing on the battle of the sexes: *La Barashies* by Barry Finch, *A Marriage Proposal* by Anton Chekhov, and John O'Brien's *The Bottled Up Man*. 5/20, 21 at 8, 5/22 at 2; \$4. Greek Orthodox Church, 302 W. 91st (535-4797).

TIGER AT THE GATES—Jean Giraudoux's play, adapted by Christopher Fry; directed by Neal Weaver. Thurs.-Sat. at 8, Sun. at 3; \$6; 5/19-6/19. Alvina Krause Theater, 306 W. 38th (564-3293).

TRUMMI KAPUT—Volker Ludwig's play about a group of children who rent the flashiest toys from their rich friend (who has a very special robot); directed by Peter Brosius. 5/19-26 at 10 a.m. 5/22, 29 at noon; \$3.50 (for adults), \$2.50 (for children). St. Peter's Center, 336 W. 20th (242-4220).

UPSIDE DOWN ON THE HANDLEBARS—Leslie Weiner's play examines the dilemma of a man fighting hostile social forces; directed by Salem Ludwig. Wed.-Sat. at 8, Sun. at 3; \$18; from 5/18. Open Space, 133 Second Ave. (254-8630).

WELCOME BACK, JACK-O—Mustafa Matura's play set in a youth club in London used by people for whom the Rastafarian faith is life, hope, and music; directed by Charlie Hanson. Tues.-Sun. at 8, Sun. at 3; \$12-\$15; from 5/17. Quai Theater, 108 W. 43rd (221-9088).

THE WILDERNESS OF SHUR—Nicholas Biel's play dealing with the civil rights of minority groups; directed by Gordon Edelstein. Thru 5/29. New Federal Theater, 466 Grand St. (598-0400).

WINTERPLAY—Adele Edling Shank's portrait of a contemporary California family on an extraordinary Christmas day; directed by Harris Yulin. Tues.-Sun. at 8; \$8. South St. Theater, 424 W. 42nd (279-4200).

NEW YORK TICKET SERVICE

For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. New York Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

- ARMAN**—Bronze sculpture including cellos, violins, and piano, thru 6/4. del Re, 41 E. 57th (688-1843).
- ROBERT ARNESON**—Self portraits, "nuclear war heads" in ceramics, thru 5/27. Frumkin, 50 W. 57th (757-6655).
- BIALA**—Venice, Paris, Cape Cod, thru 6/11. Gruenebaum, 38 E. 57th (838-8245). Mon.-Sat. 9:30-5:30.
- ELIZABETH BLACKADDER/HENRY MOORE**—Flowers and fabulous cats in watercolor/Sculpture, drawings, and prints. Thru 5/28. Heidenberg, 50 W. 57th (586-3808).
- NELL BLAINE**—Gloucester landscapes, interiors, still lifes, thru 5/18. Fischbach, 29 W. 57th (759-2345).
- RONNI BOGAEV**—Portrait of a home, thru 5/28. French, 41 W. 57th (308-6440).
- ALICE DALTON BROWN**—Windows and porches seen through different lights and foliage, thru 5/26. Sachs, 29 W. 57th (421-8686).
- STEPHEN BUCKLEY/RICHARD HAMILTON**—Woven canvas, wood, wire covered with painterly patterns/Nine colotype screen prints. Thru 5/21. Alexander, 20 W. 57th (757-3721).
- CHARLES E. BURCHFIELD**—The outdoors in watercolors from 1915 to 1920, thru 6/10. Kennedy, 40 W. 57th (541-9600).
- CHAKI**—Recent paintings, 5/17-6/14. Arras, 29 W. 57th (421-1177).
- JAMES CHILDS**—Large scale figures, portraits, still lifes, thru 5/31. Tatistcheff, 38 E. 57th (888-1599).
- ALAN COTE**—Recent paintings, 5/17-6/18. Washburn, 42 E. 57th (753-0546) and 113 Greene.
- CHUCK FORSMAN/DAN MARSHALL**—Meticulously painted landscapes including "Quarry"/Hermaprodite figures in works on paper. Thru 6/1. de Nagy, 29 W. 57th (421-3780).
- EMIL FRIEDMAN**—Abstracted views from bridges, 5/17-6/4. Gallery 84, 30 W. 57th (581-6000).
- CHARLES GINNEVER**—Large-scale sculpture, thru 7/2. Marlborough, 40 W. 57th (541-4900).
- JANET GOLDNER**—"Prehistoric Sites," a sculptural wire-mesh installation, 5/17-6/4. Phoenix, 30 W. 57th (245-5095).
- XAVIER GONZALEZ**—Recent oils and watercolors, thru 6/4. Summit, 101 W. 57th (586-6734).
- MICHAEL GRAVES**—Current fantasy architectural drawings/Silver coffee services by architects, Graves, Mendini, Portoghesi, Rossi. Thru 6/11. Protetch, 37 W. 57th (838-7436).
- MICHAEL GREENBERG/SELCHOW**—Photos of quiet spaces/Oils and metal sculpture. Thru 5/21. Images, 11 E. 57th (838-8640).
- CAROLE HAERER**—Egyptian Imprints, thru 6/4. Oscarsson Hood, 41 W. 57th (750-8640).
- DAVID HOCKNEY**—Landscapes, portraits created from assemblage photos, thru 6/3. Emmerich, 41 E. 57th (752-0124).
- ALEXANDER HOLLWEG**—Colorful countryside in 24 panels, thru 5/21. Kornblee, 20 W. 57th (586-1178).
- WILLIAM KING**—Seven over-life-size cast and sheet aluminum figures, thru 5/27. Dintenfass, 50 W. 57th (581-2268).
- EDMUND D. LEWANDOWSKI**—Precisionist paintings from 1950, works on paper, 1982/Avery, Benton, Greene, Murch. Thru 5/29. Deutsch, 20 W. 57th (765-4722).
- RICHARD AND MARIANN LOVELAND MILLER**—The layered plane in metaphysical and pasted canvases by both, thru 6/25. Berman, 50 W. 57th (757-7630).
- HENRY MOORE/VICTOR WILLING**—Small recent sculpture of reclining females, mothers/Large scale paintings of ambiguous structures made up of wood, plants, feathers. Thru 6/4. Jacobson, 24 W. 57th (581-8346).

CAROL MOTHNER/STANLEY WULC—Flower and fruit still lifes/Still life photos in the manner of the old masters. Thru 5/28. Witkin, 41 E. 57th (355-1461).

OLIVIA MUNROE—New work on paper, thru 5/30. Markel, 50 W. 57th (581-1909).

ISAMU NOGUCHI—New carved stone and steel sculpture, thru 6/4. Pace, 32 E. 57th (421-3292).

ANNETTE OKO—Recent paintings, thru 6/17. Zarre, 41 E. 57th (752-0498).

PEDRO PEREZ—A constructed environment, recent mixed-media and graffiti-like drawings, paintings, 5/17-6/11. Pearl, 38 E. 57th (838-6310).

IRENE RICE PEREIRA—Selected paintings, 5/17-6/18. Zarre, 41 E. 57th (752-0498).

FELICIEN ROPS (1833-1898)—Diabolic and erotic works on paper, thru 6/11. Donson, 38 E. 57th (355-6970).

JOYCE WEINSTEIN—Lush expressive paint abstractions, thru 5/28. Haber Theodore, 29 W. 57th (752-3338).

ROBERT YASUDA—Abstractions, thru 5/18. Parsons, 24 W. 57th (247-7480).

Madison Avenue and Vicinity

JOSEF ALBERS—From early figurative graphics to the "Homage to the Square" series, thru 6/11. Goethe House, 1014 Fifth (744-8310).

JULIAN BARROW/HARRY SMITH—An Englishman's view of New York/Furniture in miniature. Thru 5/27. Coe Kerr, 49 E. 82nd (628-1340).

BYRON BROWNE—Collaged watercolors from 1946 to 1948, thru 6/4. Diamond, 1014 Madison (988-3600).

CARROL CLOAR—New paintings, 5/17-6/4. Forum, 1018 Madison (772-7666).

MICHAEL COHN/STEPHEN DEE EDWARDS—Hard edged glass constructions/"Sea Forms," in organic blown glass. Thru 5/21. Heller, 965 Madison (988-7116).

ROBERT COMBAS—Paintings, 1983, thru 5/21. Castelli, 4 E. 77th (288-3202).

DAVID COX (1783-1859)—Forty watercolors by this Englishman, thru 5/28. Davis & Langdale, 746 Madison (861-2811).

WILLEM DE KOONING—Sculpture, mostly of women, thru 6/25. Fourcade, 36 E. 75th (535-3980).

JOHN DOBBS—Baseball and beach scenes, thru 5/21. ACA, 21 E. 67th (628-2440).

NIGEL HALL—Painted aluminum wall sculptures and drawings, thru 6/1. Elkon, 1063 Madison (535-3940).

HANS HINTERREITER/JOSEF STAUB—Richly colored canvases from the 30's and the present/Stainless steel sculpture of loops, knots. Thru 5/28. Ericson, 23 E. 74th (737-6155).

WILL HORWITT—A monumental drawing and eight related sculptures, thru 6/3. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

ALFONSO IANNELLI—Tempera poster designs for American vaudeville from 1910 to 1914, thru 7/2. Reinhold Brown, 26 E. 78th (734-7999).

ASGER JORN—Expressionist works, thru 5/28. Lefebvre, 47 E. 77th (744-3384).

ANNA AND WOLFGANG KUBACH-WILMSEN—Book-shaped sculptures in marble, granite, thru 6/3. Staempfli, 47 E. 77th (535-1919).

PIERRE LESIEUR—Delicate, light filled interiors, still lifes, thru 6/4. Findlay, 984 Madison (249-2909).

MIRO—Aquatint etchings from the 60's and early 70's, thru 5/21. Rolly-Michaux, 943 Madison (535-1460).

HENRY MOORE—Etchings and lithos, thru 5/28. Drawings and watercolors, thru 6/11. AAA, 663 Fifth (755-4211)/Beadleston, 60 E. 91st (348-7234).

ALFRED J. MUNNINGS—105 paintings and 20 watercolors dealing with horses and racing, thru 6/3. Wildenstein, 19 E. 64th (879-0500). Mon.-Fri. 10-5.

RICHARD PICCOLO—Allegorical figures, thru 5/18. Schoelkopf, 825 Madison (879-4638).

MAN RAY—"Mathematical Objects," still life photos/The "surreal" by Amenoff, Benglis, Borofsky, De Chirico, Samaras. Thru 6/30. Miller, 724 Fifth (246-1625).

GIUSEPPE SANTOMASO—Recent paintings, thru 5/28. Borgenicht, 724 Madison (247-2111).

WILLIAM SCOTT—Still life series in paint and gouache, thru 5/28. Gimpel Weitzenhoffer, 1041 Madison (628-1897).

JUDITH SHEA—Cast metal and cloth sculpture, thru 5/21. Willard, 29 E. 72nd (744-2925).

JULIO SILVA—Fantasy creatures, half-man, half-animal, thru 5/21. Walter, 1015 Madison.

STANLEY SPENCER (1891-1959)—Visionary scenes of a "village in heaven," thru 5/28. CDS, 13 E. 75th (772-9555). Mon.-Sat. 10-6.

PAULA TAVINS—Wall pieces on canvas, some including figurative elements, thru 5/28. Schlesinger-Boisante, 822 Madison (734-3600). Mon.-Sat. 10-6.

CY TWOMBLY—Paintings, thru 5/27. Mazoh, 13 E. 76th (737-2203).

SoHo

ARLENE ABSATZ/DAN GILHOOLEY—Hand-made paper "patchworks"/Hardedged spectrums. 5/17-6/5. Pleiades, 164 Mercer (226-9093).

CALVIN ALBERT—Emerging figures and forms from terra cotta sculpture, thru 5/21. Ingber, 460 W. Broadway (674-0101).

STEPHEN ANTONAKOS—New neon works, thru 5/28. Bonnier, 420 W. Broadway (334-8414).

JEAN BALES/KING KUKA—Miniatures of Native American Indian ceremonies/Mythical watercolors of the Blackfeet. Thru 5/31. Twenty Six Horses, 484 Broome (925-6346).

BENNETT BEAN—Ceramic vessels, thru 5/27. Heller, 71 Greene (966-5948). Wed.-Sat. 11-6, Sun. 12-5.

ADOLF BENCA—Horrors of war in drawings, pastels, thru 6/4. Twining, 33 Bleecker (674-2070).

JAMES DE PASQUALE/CYNTHIA EARDLEY—Imaginary worlds/Domestic dramas in bronze, terra cotta, and clay sculpture. Thru 6/4. Knowlton, 153 Mercer (431-8808).

ESTI DUNOW—A Mexican town in elemental landscapes, portraits, thru 5/25. Bowery, 121 Wooster (226-9543).

JEANNE DUVAL—Allegorical compositions including the five senses, thru 5/25. First Street, 386 W. Broadway (226-9011).

JOAN FINE—Primitive fantasy sculpture of stone and plaster "heads," wooden limb-like "bodies," 5/17-6/4. 14 Sculptors, 164 Mercer (966-5790).

VERNON FISHER—Constructions and new paintings, 5/14-6/8. Gladstone, 152 Wooster (505-8690).

APRIL GORNIK—Large visionary landscapes in oils, thru 6/11. Thorp, 419 W. Broadway (431-6880).

FRED GUTZEIT/ETHELYN HONIG—Complex scenes painted on work gloves/South American scenes inspired by a book by Marquez. Thru 5/21. 55 Mercer (226-8513).

HANS HAACKE—An installation dealing with nuclear arms and the President, thru 5/21. Weber, 142 Greene (966-6115).

PETER KITCHELL—Watercolors on stretched paper, thru 6/11. Christian, 110 Greene (431-8601).

CHARLES LASSITER—Heads in sculpture and drawings from the past 30 years, 5/17-6/8. Rosenberg, 115 Wooster (431-4838).

ELIZABETH LAYTON—Self-portraits by this 73-year-old, 5/14-6/15. Soho 20, 469 Broome (226-4167).

MIMI KORACH LESSER/MARTHA MARGULIS—The animals and terrain of Africa/Large scale expressionist landscapes. Thru 5/29. Pindar, 127 Greene (533-4881).

LES LEVINE—A media installation, outdoor billboards, large scale drawings, 5/14-6/11. Feldman, 31 Mercer (226-3232).

JUDITH LINHARES—Paintings, thru 5/28. Concord, 451 Broome (925-2994).

RICHARD MERKIN—Primary drawing and color in paint and pastels of "The Night Life of the Soul" inspired by Vonnegut, thru 5/29. Central Falls, 478 W. Broadway (475-3333).

CHARLES MINGUS III/MICHAEL ROSS—Recent paintings/Paint on ripstop nylon. Thru 6/7. Semaphore, 462 W. Broadway (228-7990).

MAX NEUHAUS—Drawings and proposals for projects using sound from 1966 to the present, thru 5/21. Hutchinson, 138 Greene (966-3066).

JOHN OKULICK/BEN SCHONZEIT—The illusion of wood and color in wall constructions/A music

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ART

room in realistic and abstract versions. Thru 6/15. Hoffman, 429 W. Broadway (966-6676).

JOANNA POUSETTE-DART—Mixed-media abstractions, thru 5/28. Caldwell, 383 W. Broadway (966-6500).

ALLAN RUBIN—Abstracted aerial city views, thru 5/31. Haber, 133 Greene (505-7800).

FABIO SALVATORI—Multiple canvases creating abstract statements, 5/17-6/5. Atlantic, 458 W. Broadway (228-0944).

KENNY SCHARF—New paintings, thru 6/11. Shafrazi, 163 Mercer (925-8732).

JOEL SHAPIRO—Recent sculpture, thru 6/4. Cooper, 155 Wooster (674-0766).

JOYCE SILLS—Large scale pastels on nude models in multiple poses, thru 6/2. Eno, 101 Wooster (226-5342).

PHILIP SYBAL—Elemental nature, thru 6/12. Art & Design, 152 Wooster (777-4207).

Other

PHOEBE ADAMS/LISA KLINGHOFFER—Bronze reliefs derived from plant forms/Paperworks and heavily textured wood wall reliefs. Thru 5/26. Robinson, 222 Park Avenue S. (475-2434). Thurs-Sat. 1-6.

THOMAS BANG—Expressionistic sculpture, thru 5/28. Bouckaert, 100 Hudson (925-6239).

ANN CHRISTENSON/JOHN GARRETT—Steel sculpture with ceramic vessels/Wall constructions using grids of plastic and natural materials, thru 6/4. Elements, 90 Hudson (226-5910).

MARTHA EDELHEIT/ROSALIND SCHNEIDER—Painted tableaux and maquettes/Film as sculpture. 5/17-6/4. A.I.R., 63 Crosby (966-0799).

CHARLES-LOUIS LA SALLE—Entrapped human bodies, thru 5/29. Seguy, 61 W. 62nd (265-3314).

ROBERT LOWE—Psychological portraits, 5/17-6/12. Zoma, 327 Columbus (595-0500).

BETH NEVILLE—Landscapes including eruptions, 5/17-6/5. Noho, 542 LaGuardia Pl. (473-9619).

CARRIE SCHOENFELD/PATRICIA PICKMAN—The human form in socio-political situations/Plaster figures. Thru 5/31. Pietrasanta, 121 E. 24th (254-5610).

JOHN SLOAN—130 etchings by this founding member of The Ash Can School, thru 5/22. Ryan, 452 Columbus (799-2304).

MICHAEL SMITH—"U.S. Government Approved Home Fallout Shelter, snack bar," an installation, thru 6/30. Castelli, 43 W. 61st (245-0673).

DANNY WILLIAMS—Painterly geometric abstractions, thru 6/4. Delahunty, 291 Church (226-2519).

GROUP SHOWS

57th Street

BASKERVILLE+WATSON—24 W. 57th (582-0058). Abstract drawings by Bleckner, Fishman, Hesse, Korman, thru 6/4.

BLUMHELMAN—20 W. 57th (245-2888). Duff, Mangold, Nauman, thru 5/28.

DYANSEN—11 E. 57th (489-7830). Works on paper by Miro, Picasso, Wyeth, thru 5/28.

ESMAN/ADLER—29 W. 57th (421-9490)/58 E. 79th (831-3824). The contribution of Russian artists Golubov, Lissitsky, Malevich, Miller, Rodchenko, others to graphic design in the 20's, thru 6/11.

FINDLAY—41 E. 57th (486-7660). New York City by local artists Alsop, Button, Kapp, Park, thru 6/3.

GALERIE ST. ETIENNE—24 W. 57th (245-6734). Tues.-Fri. 11-5. Expressionist drawings, prints, and paintings from 1885 to 1935 by Corinth, Klimt, Kollwitz, Schiele, 5/17-9/2.

JANIS—110 W. 57th (586-0110). Basquiat, Jaudon, Marisol, Ryman, Segal, thru 6/3.

PACE—32 E. 57th (421-3237). American prints from 1890 to 1955 by Hassam, Lozowick, Marin, Walkowitz, thru 6/4.

SEGAL—63 E. 57th (486-2297). Three from New Mexico, thru 6/9.

SUMERS—50 W. 57th (541-8334). Journeys in graphics by David, Feininger, Lewis, Lozowick, thru 6/10.

Madison Avenue and Vicinity

AARON—32 E. 67th (988-5248). 18th century French paintings, thru 5/30.

ACQUAVELLA—18 E. 79th (734-6300). Mon-Sat. 10-5. Master paintings by Cezanne, De Chirico, Degas, Fantin-Latour, Lichtenstein, Pissarro, Pollock, 5/17-6/18.

ALDIS BROWNE—1018 Madison (593-3560). 100 years of British prints, thru 6/3.

BERNSTEIN—33 E. 74th (288-3002). Post Impressionist and cubist works by Gleizes, Lhote, Serusier, Vuillard, thru 5/31.

CHINA INSTITUTE—125 E. 65th (744-8181). Bamboo carvings of China with a focus on the Ming and Qing periods, thru 5/31.

COLNAGHI—26 E. 80th (772-2266). 18th-century French drawings, thru 5/26. Mon.-Fri. 10-6, Sat. 11-5.

FACADE—741 Madison (744-4997). Tues.-Sat. 2-7 p.m. Early 19th century furniture designs in watercolors and drawings, thru 6/30.

GRAHAM—1014 Madison (535-5767). American figure painting and portraits from Stuart to Pene du Bois, thru 5/27. 19th and 20th century British paintings, watercolors, drawings, plus contemporary pottery from Britain, thru 5/26.

HIRSCHL & ADLER—21 E. 70th (535-8810). English formal and cottage gardens in the Victorian era, thru 5/27.

INTERNATIONAL RUNNING CENTER—9 E. 89th (860-4455). Running by Benes, Borofsky, Chia, Cucchi, Frank, Hall, Immendorff, Penck, Quiroz, Wilke, thru 5/30.

LABOETIE—9 E. 82nd (535-4865). Balla, Balthus, Braque, Gris, Kandinsky, thru 5/30.

MARBELLA—28 E. 72nd (288-7809). The mysteries of the American landscape by Lawson, Inness, Whitledge, Wyant, 5/17-6/25.

MATHES—851 Madison (249-3600). 20th-century Americans Blumner, Dove, O'Keeffe, Steir, thru 5/31.

MCCARRON—1014 Madison (772-1181). Mon.-Sat. 10-5. British printmakers from the 16th century to now, thru 5/28.

MERRIN—724 Fifth (757-2884). Classical sculpture from Greece, Rome, Etrusca, thru 5/30.

NOORTMAN & BROD—1020 Madison (772-3370). 18th and 19th century British paintings, thru 5/27.

PERLS—1016 Madison (472-3200). Archipenko, Bombois, Calder, Maillol, thru 5/28.

RONIN—605 Madison (688-0188). Mon.-Sat. 10-6. The horse in Japanese art from the 16th century to the present, thru 6/30.

SCHILLAY & REHS—305 E. 63rd (355-5710). Mon.-Fri. 9-5:30, Sat. 10-1. 19th and early 20th century British oils, thru 5/17.

SCULPTURE CENTER—167 E. 69th (879-0430). Sculpture from the Southwest by Bagley, Delabano, Locke, Reed, Whitney, thru 6/7.

SEAGRAM & SONS—375 Park (572-7379). Mon.-Fri. 9:30-4:30. Interiors by Adams, Artschwager, Meyerowitz, Tice, thru 5/26.

SHEPHERD—21 E. 84th (861-4050). Pre-Raphaelite and academic English 19th century drawings, watercolors, sculpture, thru 6/4.

SOLOMON—959 Madison (737-8200). Mon.-Sat. 11-5:30. Dine, Lichtenstein, Moore, thru 5/31.

SPANIERMAN—50 E. 78th (879-7085). Watercolors, pastel drawings by Cassatt, Farny, Hassam, Moran, Richards, thru 6/4.

STONE—48 E. 86th (988-6870). Paint and collage of Victorian dolls by Carson, recent paintings by Deihl, and electric-kinetic sculpture by Pallas, thru 6/7.

ZABRISKIE—724 Fifth (307-7430). Sculpture from the 40's and 50's by Ferber, Hare, Lipton, Zogbaum, thru 5/23.

SoHo

BROMM—90 W. Broadway (732-6196). New talent, thru 6/11.

CENTER FOR BOOK ARTS—15 Bleeker (460-9768). Artist made books from Britain, thru 5/27.

CONVERGENCE—484 Broome (266-6704). Contemporary British ceramics and glass, thru 5/31.

DRAWING CENTER—137 Greene (982-5266). Mon.-Sat. 11-6, Wed. 11-8. Great drawings from The Royal Institute of British Architects including 82 masterpieces of English, French, Italian, American, and Indian architectural drawings, thru 7/30.

KITCHEN—59 Wooster (925-3615). A TV installation by Blumenthal, video portraits by Logue, thru 6/4.

MEISEL—141 Prince (677-1340). Eight contemporary British realists, thru 5/28.

MILLIKEN—98 Prince (966-7800). Realists Berlind, Castle, Denby, thru 6/1.

OK HARRIS—383 W. Broadway (431-3600). Lifesize classical figure forms in cloth and epoxy by Castanis, vignettes of paintings, wood items, shelves by Kessler, monoprints including Italian fresco fragments by Moers, thru 5/21.

PRINCE STREET—121 Wooster (226-9402). Tues.-Sun. 12-6. Figurative paintings and sculpture by Amster, Costello, Grabel, Prusinowski, thru 5/25.

SOHO BUILDING—110 Greene (825-9405). Eight British painters in the 80's, thru 5/28.

STARKMAN—465 W. Broadway (228-3047). Wed.-Sat. 12-5, Sun. 1-6. Paper by Chen, Kahn, Needham, Warner, thru 7/4.

WARD-NASSE—178 Prince (925-6951). Composite ceramics by Bohm, cries by Krieger, and color symbol by Tuculescu, thru 5/26.

WESTBROADWAY—431 W. Broadway (966-2520). Precise geometric abstractions by Beckles, decorative portraits by Hands, thru 5/26.

Other

AFRICAN-AMERICAN INSTITUTE—833 United Nations Plaza (949-5666). Mon.-Fri. 9-5, Sat. 11-5. Somalia in word and image, thru 8/12.

BAUM—12 W. 37th (695-7200). Mon.-Fri. 9-5. Screenprints, drawings, paintings by members of the English Retigraphic Society, thru 5/27.

CLOCKTOWER—108 Leonard (784-2084). Film and video installations, thru 5/21. Wed.-Fri. 1-6, Sat. 10-6.

FRANKLIN FURNACE—112 Franklin (925-4671). Multiples by Latin American artists, thru 6/25.

FREIDUS—158 Lafayette (925-0113). Horse imagery by Butterfield, Facey, Lichtenstein, Longo, Mapplethorpe, Rothenberg, Winogrand, Youngblood, 5/17-6/18.

GLASSMASTERS GUILD—621 Avenue of Americas (924-2868). Stained glass by four, thru 5/17.

GREY—NYU, 33 Washington Pl. (598-7603). Tues., Thurs. 10-6:30, Wed. 10-8:30, Fri. 10-5, Sat. 1-5. Ottoman decorative arts from the 15th to the 17th centuries thru 6/11.

JAPAN HOUSE—333 E. 47th (832-1155). Daily 11-5, Fri. til 7:30. "Kanban," shop signs of Japan from the 17th to the early 20th century, thru 6/12.

NATURE MORTE—204 E. 10th (420-9544). Thurs.-Sun. 12-6:30. Manipulated drawings by Nechvatal, tar, fur, and feather sculpture by Vital, and mixed-media collages by Weglinski, thru 5/31.

P.S. 1—46-01 21st Street, Long Island City (784-2084). Drawings, sculpture, and installations by Sonnier, ten special project rooms and weekend performances, thru 6/5.

Photography

VIKKY ALEXANDER—Fashion models as family entertainment, thru 6/18. A. & M. Artworks, 684 Broadway (674-3355). Sat. 1-6, by appt.

CORK—Avery Fisher Hall, Lincoln Center Concourse (628-0218). The Royal Shakespeare Company, London Symphony Orchestra, thru 5/17.

FOTO—492 Broome (925-5612). Wed.-Sat. 1-6. Four Englishmen, King, Ray-Jones, Salway, and Walker, thru 5/28.

LESLIE GILL—The Harper's Bazaar years, thru 6/11. Neikrug, 224 E. 68th (288-7741). Wed.-Sat. 1-6.

JOEL GREENBERG—The Brooklyn Bridge, thru 5/29. Marymount Manhattan, 221 E. 71st (472-3800).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues.-Thurs. 12-8, Fri.-Sun. 12-6. Portraits of contemporary Britons by Schwartz, thru 5/29.

JANAPA—303 W. 13th (741-3214). Wed.-Sat. 12-5, 7-9 p.m. Portraits encircled by text by Goodfriend, inanimate portrayals by Hohnson, mystical Celtic visions by McCarthy, thru 5/28.

GILLES LARRAIN—Portraits of Arman, Berensen, Castelli, Colette, thru 5/20. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. 10-5:30, Sat. 10-1:30.

ANN MASON—New England and the Southwest, thru 5/29. Focal Point, 278 City Island Avenue, City Island (885-1403). Tues.-Sun. 12-6, 8-11 p.m.

JULIO MITCHEL—A Middle East memory, thru 5/28. Ledel, 168 Mercer (966-7659).

NICHOLAS NIXON—Portraits from the poor neighborhoods of Detroit and Louisville, architectural views of New York City, Boston, thru 5/28. Wolf, 30 W. 57th (586-8432).

PRAKAPAS—19 E. 71st (737-6066). "The New Objectivity" in photography of the 20's including Renger-Patzsch, Sander, thru 6/3.

RICHARD RAVENSDALE—The Buddhist Himalayas, thru 6/5. Floating Foundation of Photography, Pier 40 South, West Street (242-3177). Thurs.-Sun. 12:30-6.

LILLO RAYMOND—Ordinary objects and interiors, thru 5/20. Pfeifer, 825 Madison (737-2055).

SOHO CENTER—114 Prince (226-1995). Bach, Goolrich, Mandel, Sultan, thru 5/28.

HARVEY STEIN—Passage through life/Dag, Hamilton, Stein. Thru 6/3. Soho Photo, 15 White (638-2816). Fri.-Sun. 1-6, Tues. 7-9 p.m.

ROY STRYKER—Documentary views of the U.S. from 1943 to 1950, thru 7/3. International Center of Photography, 1130 Fifth (860-1783).

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 10-5. The Brooklyn Bridge by seven contemporaries, thru 5/21.

ZANGAKI—Ethnographic Egypt around 1880, thru 5/19. 80 Papers, 80 Thompson (966-1491).

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. \$1.50; children & seniors 75 cents. Czechoslovakian Glass: Seven Masters; thru 6/5. New Departures in British Jewelry; thru 6/5. **Museum II**, at International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Fri. 10-5.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution \$3; children \$1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India. Arthur Ross Hall of Meteorites. Victorian Natural History Bindings and Illustrations. A Flowering of Science: Plants from Captain Cook's First Voyage 1768-1771; thru 7/8.

ASIA SOCIETY—725 Park Ave. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Mon. \$2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Master Dyers to the World: Technique and Trade in Early Indian Dyed Cotton Textiles; thru 7/31.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. \$2 suggested donation; students \$1. The Emily Winthrop Miles Collection of Wedgwood. The Great East River Bridge: 1883-1983; thru 6/19. Gene Baro Collects: Selected Prints and Drawings; thru 7/4. Brooklyn Over the Bridge: photographs taken by Jim Kalett; thru 6/12.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. \$2; free Tues. after 5. Fabergé: Jeweler to Royalty; thru 7/10. Canes and Walking Sticks; thru 7/24. Designed for Theater; thru 8/7. Urban Documents: 20th-Century American Prints; thru 9/4.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; \$1; students & seniors 50 cents. Sun. 1-6; \$2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave. at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. \$2.50; students and seniors \$1.50. (Free Tues. 5-8). Modern Masters. Acquisition Priorities: Aspects of Postwar Painting in Europe; 5/20-9/11. Works by Jean Ipousteguy; 5/20-7/17.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. \$2; children \$1; seniors suggested donation. Israel in Antiquity. A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru 12/29.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution \$4; children & seniors \$2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs. American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver. André Meyer Galleries for 19th-century art. Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard. The Michael C. Rockefeller Wing: Primitive Art. Sculpture: New Acquisitions. Works of Art in Glass. The Celestial Pen: Islamic Calligraphy; thru 7/3. Installation of the Pulpit by Karl Bitter. The Living Room from the Francis Little House, Designed by Frank Lloyd Wright. La Belle Epoque; thru 9/4. The Ruth and Harold D. Uris Center for Education: Collaborations; thru Spring '84. The Vatican Collections: The Papacy and Art; thru 6/12. Advertising America: American Posters from the 1890's to the 1920's; thru 5/22. Color and Shape in American Indian Art; thru 7/3. Constable's England; thru 9/4. Working America: Industrial Imagery in American Prints, 1900-1940; thru 5/22. Islamic Jewelry; thru 7/3. Architecture of the Vatican; thru 6/5. Raphael in Prints; thru 6/5. The World of Henry Moore: 60 Years of His Art; thru 9/25.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tues.-Sat. 10:30-5, Sun. 1-5. \$2 suggested donation. Holbein and the Court of Henry VIII; thru 7/30.

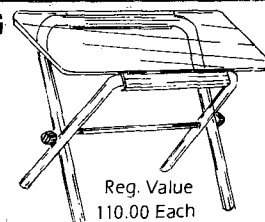
MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. \$1; seniors and students 50 cents; free

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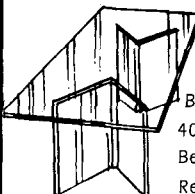
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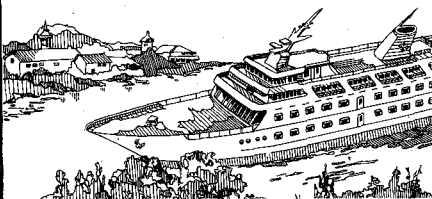
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ART

Tues. eve. The Shape of Things: Folk Sculpture from
Two Centuries; thru May.

MUSEUM OF THE AMERICAN INDIAN, Broad-
way and 155th St. (283-2420). Tues.-Sat. 10-5; Sun.
1-5. \$1.50; seniors and students 75 cents. Art and
artifacts from North and South America, ancient to
modern. So The Spirit Flows; thru June '83. A
Child's World: The Helen Pep Collection; thru 12/
31.

MUSEUM OF THE CITY OF NEW YORK, Fifth
Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun.
1-5. Free. The Big Apple: multi-media history of New
York from 1524-1982; thru '84. The House of
Worth: The Gilded Age in New York 1860-1918; thru
9/5. British New York: 1664-1783; thru 11/27. ...
Worth in the Limelight; thru 9/5. Building the
Brooklyn Bridge; thru 9/5. **Theater Museum**,
Minskoff Arcade, 1515 Broadway at 44th St.
(944-7161). Show Stoppers: Great Moments of the
American Musical; thru 9/25.

MUSEUM OF MODERN ART, 18 W. 54th
(708-9400). Daily 11-6; Thurs. 11-9; closed Wed. \$3,
children and seniors \$1; Tues. pay as you wish. Sele-
ctions from the Permanent Collection; thru '83. ... Big
Pictures by Contemporary Photographers; thru 6/28.

NASSAU COUNTY MUSEUM OF FINE ART—1
Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-
Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Wil-
liam Cullen Bryant, The Weirs and American
Impressionism; thru 7/31.

NATIONAL ACADEMY OF DESIGN—1083 Fifth
Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun.
12-5. (Free Tues. 5-8). \$1.50. Paintings from the
Royal Academy: Two Centuries of British Art; thru 6/
15. ... Winston S. Churchill: Painting As A Pastime;
thru 7/3.

NEW MUSEUM—65 Fifth Ave. (741-8962). Mon.-Fri.
12-6, Wed. to 8; Sat. 12-5:30. Outside New York:
Seattle; thru 6/1.

NEW-YORK HISTORICAL SOCIETY, Central
Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat.
10-5, Sun. 1-5. \$2; children 75 cents. A Sampler of
American Advertising from the Bella Landauer Col-
lection; thru 7/31. ... A Celebration: American Land-
scape Painting, Genre Art, and Drawing; thru 6/5. ...
A Bridge Opens to Brooklyn; thru 8/28.

NEW YORK PUBLIC LIBRARY—Central Building,
Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6;
some collections to 9. Rambler's: Literary Travels at
Home and Abroad; thru Sept. ... FDR: The First 100
Days; thru 6/1. ... Reading Through the Lens of An-
dré Kertész; 5/20-7/2. **Library at Lincoln Center**,
111 Amsterdam Ave. Closed Sun. At Home Abroad:
Theatrical Stars of London and New York; thru 8/13.

WHITNEY MUSEUM, Madison Ave. at 75th
(570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6.
\$2.50, seniors \$1.25; free Tues. after 6. 20th-Century
American Art: Highlights of the Permanent
Collection. ... Calder's Circus. ... 1983 Biennial Exhi-
bition; thru 5/22. **Midtown at Philip Morris**, 42nd
at Park Ave. The Forum Exhibition: Selections and
Additions; 5/18-6/22. **Federal Hall**, 2 Wall St.
(431-1620). Phototypes: The Development of Photog-
raphy in New York; thru 6/3.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000).
5/17 at 7: Impressionist and Modern Paintings, and
Sculpture. On view from 5/12. 5/18 at 10: Impres-
sionist and Modern Drawings, and Watercolors. On
view from 5/13. 5/18 at 2: Impressionist and Modern
Paintings and Sculpture. On view from 5/13. 5/20 at
10: Printed Books, Fine Bindings, and Weston Il-
luminated Manuscripts including the John A. Saks
Collection of the Kelmscott Press Printed on Vellum.
On view from 5/13. East, 219 E. 67th St. (570-4141).
5/16 at 10: Japanese Prints and Works of Art. On
view from 5/12. 5/17 at 10 & 2: Victorian Furniture
and Works of Art. On view from 5/13. 5/21, Free
Appraisal Day: Art Nouveau/Art Deco, Porcelain,
Decorative Objects and Oriental Works of Art.

DOYLE—175 E. 87th St. (427-2730). 5/18 at 7: Impor-
tant 19th-Century European Paintings.

PHILLIPS—406 E. 79th St. (570-4830). 5/17 at 11:
Furniture and Decorations, Arms and Armor. On
view from 5/13.

SOTHEBY PARKE BERNET—York Ave. Galler-
ies, at 72nd St. (472-3400). Mon.-Fri. 9:30-5. 5/18
at 7: Impressionist and Modern Paintings, and Sculp-
ture. On view from 5/13. 5/18 at 7: Impressionist
Paintings and Drawings from the estate of Doris D.
Havemeyer. On view from 5/13. 5/19 at 10:15: Im-
pressionist and Modern Drawings and Watercolors.
5/19 at 2: Modern Paintings and Sculpture. On view
from 5/13. 5/20 at 7, 5/21 at 10:15: Contemporary
Paintings, Drawings, and Sculpture. On view from 5/
13. 5/21 at 10:15 & 2: Fine Art Nouveau and Art
Deco. On view from 5/14.

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Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

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HALF-PRICE TICKETS, for same-day opera, concert, and dance performances are sold here, seven days a week, noon-7 p.m., depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, May 16

ALFRED BRENDEL, pianist. Beethoven's Sonatas Nos. 9, 10, 3, 22, and 23, "Appassionata." Carnegie Hall at 8. \$6-\$12.50.

NASH ENSEMBLE OF LONDON—Mozart's Piano Quintet in E-flat, K. 452; Simon Bainbridge's *Voicing* (U.S. premiere), conductor Richard Pittman; Beethoven's Clarinet Trio in B-flat, Op. 11; Spohr's Nonet in F, Op. 31. Alice Tully Hall at 8. \$8.

BRONX ARTS ENSEMBLE CHAMBER ORCHESTRA, Johannes Somary conductor; pianist Arthur Hart; bass-baritone John Ostendorf; Horace Mann School Chamber Chorus. Works by Mozart, Somary, Farrenc, Vivaldi. Merkin Hall at 8. \$8.

AMERICAN CHAMBER ORCHESTRA, Charles Barker conductor; pianist Randall Hodgkinson. Telemann's *Don Quixote* Suite; Liebermann's Concerto for Piano and Strings; Schoenberg's *Verklärte Nacht*. Carnegie Recital Hall at 8. \$6.

KOREAN PERFORMERS—Pop music. Madison Square Garden Felt Forum, at 8. \$5, \$10.

ROBERT PACE/ALLEN SHAWN, composer-pianists, with percussionists Joseph Passaro and Louis Oddo, soprano Jane Bryden. Carter, Shawn, Bartók, Páce. Pope Auditorium, Fordham Lincoln Center, Columbus Ave. and 60th St., at 8. \$3.

KEVIN ROWLAND/DEXYS MIDNIGHT RUNNERS—Rock music. Beacon Theater, Broadway at 74th St. (874-1717), at 7:30. \$11.50, \$13.50.

MILLETTE ALEXANDER/FRANK DAYKIN, piano duettists. Lincoln Center Library at 4. Free.

CLOSE HARMONIES—Music, dance, fiction, poetry from the Appalachians. Russ Childers, bass and banjo; Tim Wilson, fiddler; Barb Shade, clog-dancer; writers Maggie Anderson, Marc Harshman, Meredith Sue Willis. Manhattan Theatre Club, 321 E. 73rd St. (472-0600), at 8. \$6.

PETER COREY, guitarist. Music of Weiss, Giuliani, Corey. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

CLEVELAND ORCHESTRA, Victor Borge conductor-pianist; pianist Sahan Arzruni. An all-pops pro-

gram. Lehman College Center, Bedford Park Blvd. West, Bronx (960-8833), at 8. \$11, \$13.

MANUEL MACHADO, pianist. Student recital. Lehman College Recital Hall, Bedford Park Blvd. West, Bronx (960-8833), at noon. Free.

BROOKLYN COLLEGE CONTEMPORARY CHAMBER ENSEMBLE—Brooklyn College Gershwin Theater at 12:15. Free.

Tuesday, May 17

PHILADELPHIA ORCHESTRA, Eugene Ormandy conductor; pianist Eugene Istomin. Beethoven's Overture, "Coriolanus," and Piano Concerto No. 5; Brahms's Symphony No. 4. Carnegie at 8. Sold out.

NEW YORK PHILHARMONIC, Andrew Davis conductor. Vaughan Williams's *Fantasia on a Theme by Thomas Tallis*; Elgar's *Faust*, a Symphonic Study; Dvorak's Symphony No. 5. Avery Fisher Hall at 7:30. \$6-\$22.

NATAN BRAND, pianist. Schumann, Chopin, Scriabin, Rachmaninoff, Debussy, Stravinsky. Alice Tully Hall at 8. \$8.

MARVIN GAYE—Radio City Music Hall, 50th St. and Sixth Ave. (757-3100), at 8. \$20-\$25.

MICHAEL COLLINS, clarinetist, with pianist Nigel Clayton. Works by Brahms, Weber, Bax, Harvey, Horowitz. Carnegie Recital Hall at 8. \$7.

BERENICE LIPSON-GRUZEN, pianist. Music of Ravel, Debussy, Chopin. Trinity Church, Broadway at Wall St., at 12:45. Free.

NASH ENSEMBLE OF LONDON—Mozart's Adagio and Rondo, K. 617; Maw's Flute Quartet (U.S. premiere); Elgar's Piano Quintet in a, Op. 84. Symphony Space at 8. \$7.

JAMES WINN, flutist, with pianist Susan Almasi. Wolpe, Piston, Paxton, Lee, Ghezzi. Christ and St. Stephen's Church, 120 W. 69th St., at 8. \$5.

ST. THOMAS CHOIR—Music of Purcell, including *Ode for St. Cecilia's Day*. St. Thomas Church, Fifth Ave. and 53rd St., at 7:30. \$5.

MARCIA BUTLER, oboist, with pianist Carl Wesner. Britten, Haydn, Saint-Saëns, Campbell, Ravel, Poulenc. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

LINDA KUNDELL, vocalist. Lincoln Center Library at 4. Free.

ELLWOOD BUNN AND SWEET MARY—Country music. Bryant Park, off Sixth Ave., 40th-42nd Sts., at 12:30. Free.

MUSIC LIVE!—Political rock and salsa with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. \$3.

CLEVELAND ORCHESTRA, Victor Borge conductor-pianist, soprano Marilyn Mulvey. All-pops program. Brooklyn College at 8. \$10-\$18.

BROOKLYN HEIGHTS ORCHESTRA, Myron Levite conductor; singers Steven Chapin, Vicky Blumenthal, Rethael Bean. Copland's *An Outdoor Overture*; Ives's Variations on "America"; excerpts from Chapin's *Landmark*. St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn Heights, at 8:30. Contribution.

Wednesday, May 18

WEST TEXAS STATE U. SYMPHONIC BAND, Gary T. Garner director; flutists Julius Baker and Bradley Garner. Barber's *Commando March*; Persichetti's *Parable*; Dahl's *Sinfonietta* for Band; Latham's *Dilemmae* (N.Y. premiere); Badings' Concerto for Flute and Wind Ensemble; Verdi-Doppler's *Rigoletto* Variations for Two Flutes; Smith—new work, a premiere. Carnegie Hall at 8. \$5-\$12.50.

SPECULUM MUSICAE, with soprano Lucy Shelton. Wuorinen (world premiere); Davidovsky (world premiere); Moss (N.Y. premiere); Dallapiccola, Isang Yun. Symphony Space at 8. \$6.

JAVANESE GEMELAN—See "Dance," page 124.

MARVIN GAYE—See 5/17.

HIROKO OHKI, pianist. Works by Schumann, Beethoven, Chopin. Carnegie Recital Hall at 8. \$6.

MIMI COREY, violist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

NEW YORK BACH ENSEMBLE—Seven generations of Bach-family music. St. Ann and the Holy

Trinity Church, Clinton and Montague Sts., Brooklyn, at 12:30. \$2.

BARBARA GRUSZCZYNSKI, guitarist/**LESZEK NOWAKOWSKI**, tenor. Traditional and contemporary folk songs of Poland. Brooklyn Public Library Greenpoint branch, at 6:30. Free.

SISTER SWING AND THE STEP BACK IN TIME ORCHESTRA—Nostalgic melodies. Flushing Library Plaza, Main St. at Kissena Blvd., Queens, at noon. Free.

Thursday, May 19

NEW YORK PHILHARMONIC, Andrew Davis conductor; cellist Lorne Munroe. Birtwistle's *Triumph of Time*; Walton's Cello Concerto; Beethoven's Symphony No. 7. Avery Fisher Hall at 8. \$6-\$22. Note: open rehearsal of this program, Thurs. only, 9:45 a.m.; \$3.

ELLY AMELING, soprano; pianist Rudolf Jansen. Schumann, Brahms. 92nd Street Y at 8. \$10-\$15.

ALFRED BRENDEL, pianist. Beethoven's Sonatas Nos. 6, 17, "Tempest"; 29, "Hammerklavier." Carnegie Hall at 8. \$6-\$12.50.

JUILLIARD ORCHESTRA, Sixten Ehrling conductor. Strauss's *Don Quixote*; Rachmaninoff's Symphony No. 3. Alice Tully Hall at 8. Free.

THOUVENEL STRING QUARTET—Works by Mozart, Babbitt, Schubert. Carnegie Recital Hall at 8. \$7.

MARVIN GAYE—See 5/17.

CUNY COMPOSERS IN CONCERT—Vocal and tape music by Aldag, DiMeo, Fampas, Inwood, Miller. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

CAROLYN MORGAN/DOUGLAS RIVA, piano duo. MacDowell, Persichetti, Mozart, Brahms, Gottschalk, Debussy. Symphony Space at 8. \$3.

ENSEMBLE SEPIA—Handel, Telemann. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

SONGS OF THE NEW VAUDEVILLE—Song and dance with Susan Osberg and David Macintyre. DTW, 219 W. 19th St. (924-0077), at 8. \$5.

BARGEMUSIC RESIDENT MUSICIANS—Ariaga's String Quartet in D; Beethoven's String Quartet, Op. 18, No. 6; Wolff's *Italian Serenade*. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. \$6.

Friday, May 20

NEW YORK PHILHARMONIC—At 2. See 5/19.

STANLEY DRUCKER, clarinetist/**JOEL KROS-NICK**, cellist/**JENS NYGAARD**, pianist/**ROBERT MCDUFFIE**, violinist/**SOL GREITZER**, violist. Brahms's Trio in a, Three Intermezzi, Quartet in g. Metropolitan Museum at 8. \$8.

CARLO LEVI-MINZI, pianist / **ADALBERTO MURARI**, violinist. Beethoven, Brahms. Alice Tully Hall at 8. \$10.

UKRAINIAN BANDURIST CHORUS, Hryhory Kytasty conductor. Sacred music, Cossack legends, folk songs. Carnegie Hall at 8. \$8-\$15.

SYLVAN WIND QUINTET, Arthur Weisberg conductor; trombonist John Swallow. Rameau, Varesé, Schuller, Stravinsky, Dvorak. St. Peter's Church, Lexington Ave. and 54th St., at 8. \$6.

ARNAUD DUMOND, guitarist. Works by Dumond, Dowland, Bach, Falla, Rodrigo, Ohana, Walton, Lauro. CAMI Hall, 165 W. 57th St. (757-3255), at 8. \$5.

MARVIN GAYE—At 8 and midnight. See 5/17.

HARMONIC CHOIR, David Hykes conductor. Over-tone singing, other music. St. Paul's Chapel, Columbia, Broadway and 116th St. (222-2138), at 9. \$7.

ALAN JONES AND ALAIN LEROUX—Traditional Celtic music. Alternative Museum, 17 White St. (966-4444), at 8. \$6.

LA TROUPE MAKANDAL—Voodoo ceremonial music. Soundscape, 500 W. 52nd St. (242-3374), at 9. \$7.

DWAYNE THORPE—Folk music. P.S. 41 Auditorium, 116 W. 11th St. (594-8833), at 8. \$6.

PHILLIP KLEIN, violist. Lincoln Center Library at 4. Free.

UNIVERSAL JAZZ COALITION ALL-STARS—Jamil Nasser, Harold Mabern, Frank Gant. Bryant Park, off Sixth Ave., 40th-42nd Sts., at noon. Free.

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MUSIC & DANCE

SUSAN OSBORNE/ON WINGS OF SONG—Synod House, Cathedral of St. John the Divine, Amsterdam Ave. and 110th St. (929-3166), at 8. \$4-\$100 (benefit for N.Y. Open Center).

CARMEN LEGGIE, alto-saxophonist. Jazz at Noon—a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. \$4.

N.Y. SAMBA BAND—Brazilian music. Jeanette Park, Coentis Slip and Water St., at noon. Free.

SONGS OF THE NEW VAUDEVILLE—See 5/19.

JOHN CHURCHILL, guitarist. The Galleria, 115 E. 57th St., at noon. Free.

DAVID MOSS/CHRISTIAN MARCLAY—New music. PASS, 16 W. 22nd St., Room 902 (989-2060), at 8:30. \$4.

TONY BENNETT—Lehman College Center for the Performing Arts, Bedford Park Blvd. West, Bronx (960-8833), at 8. \$15.50, \$17.50.

INFUSION—Contemporary-chamber-music ensemble. Works by Fennelly, Gottlieb, Sturms, Russo, Weber. Brooklyn Conservatory of Music, 58 Seventh Ave., Park Slope (622-3300), at 8. \$5.

PIERCE PETTIS—Folk music. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. \$3.

TOM JONES—Westbury Music Fair, 960 Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8:30. \$17.75.

Saturday, May 21

MONTREAL SYMPHONY ORCHESTRA, Charles Dutoit conductor; soprano Jessye Norman, tenor James McCracken, baritone Louis Quilico. Berlioz's *Le Corsaire* Overture; Saint-Saëns's *Samson et Dalila*, Act II; Stravinsky's *Le Sacre du Printemps*. Carnegie Hall at 8. \$10-\$12.50.

Y CHAMBER SYMPHONY, Gerard Schwarz conductor; pianist Veronica Jochum, double-bassist Richard Fredrickson, Puccini's *Crisantemi*; Mozart's Piano Concerto, K. 466; Brehm's Concerto for Double Bass and Orchestra (world premiere); Gounod's Symphony No. 2. 92nd Street Y at 8. \$9.50, \$11.

NEW YORK PHILHARMONIC—See 5/19.

NASH ENSEMBLE OF LONDON—Beethoven's Septet in E-flat, Op. 20; Knussen's Cantata for Oboe and String Trio; Hummel's Septet in d, Op. 74. Alice Tully Hall at 8. \$8.

ERIC STUMACHER, pianist. An all-Brahms program. Merkin Concert Hall at 9. \$7.

MARVIN GAYE—At 8 and midnight. See 5/17.

BIRGIT ANDERSSON SHERMAN, mezzo-soprano. Songs of Brahms, Schubert, Beethoven, Purcell, Haydn, Lehar, J. Strauss. Carnegie Recital Hall at 8:30. \$10.

BARRY HARRIS JAZZ ENSEMBLE—Beacon Theater, 74th St. and Broadway (874-1717), at 8:30. \$8, \$10.

RENE BENAYOUN, classical guitarist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

EUTERPEAN CHORAL ENSEMBLE, Philip A. Olsen conductor. Persichetti, Brahms (with pianist Ross Barentyne), Barber, Ravel, Britten, Gershwin, Schubert, Verdi. St. Peter's Church, Lexington Ave. and 54th St. (873-4017), at 8. \$6.

NEW MUSIC BY BEAULIEU AND KAMIN, performed by Jane Adler, Andrew Bolotowsky, Richard Cameron, others. CAMI Hall, 165 W. 57th St., at 8. \$6.

DESSOFF CHOIRS, with orchestra, and organist Walter Hilse; Michael Hammond conductor. Bach's Cantatas No. 4 and 196, and Little Fugue in g. Handel's *Israel in Egypt*, Part I, and Organ Concerto No. 13. St. Paul's Chapel, Columbia, Broadway and 116th St., at 8. \$7.50.

HARMONIC CHOIR—At midnight. See 5/20.

THIS WAS SHOW BUSINESS—see "Happenings," page 125.

GAMELAN SON OF LION—New music. Alternative Museum, 17 White St. (966-4444), at 8. \$6.

ORATORIO SOCIETY'S SOLO COMPETITION FINALS—Carnegie Recital Hall at 2. \$2.

FOUNDERS' DAY CONCERT—String Orchestra, conducted by Jonathan Strasser. Manhattan School of Music, Borden Auditorium, Broadway at 122nd St. (749-2802), at 2. Free.

MOVING HEARTS, vocal and instrumental group from Ireland. Contemporary Irish music. Savoy Theater, 141 W. 44th (398-0662), at 7:30. \$12, \$15.

KELVIN BELLS FUNKY TRIO—Soundscape, 500 W. 52nd St. (242-3374), at 9. \$7.

SERIOUS BIZNESS&LARES TRESJAN—Folk music, with Jaribu and Ngoma Hill. Peoples' Voice Cafe, 388 W. Broadway (426-2183), at 8. \$4.

SONGS OF THE NEW VAUDEVILLE—See 5/19.

BRONX SYMPHONY ORCHESTRA, with the Lehman College Chorus, Schubert Music Society; con-

ductor Joseph DelliCarri; Leonard Lief, narrator. Lehman College Theater, Bronx Blvd. West, Bronx (960-8833), at 8. Free.

HAYDN-MOZART CHAMBER ORCHESTRA—Early and late works of Haydn, Mozart, Beethoven, Schubert, including excerpts from Mozart's *The Magic Flute*, and his Serenade in c; Haydn's Diver-timento in B flat. St. James Cathedral-Basilica, Jay and Tillary Sts., Brooklyn (625-5780), at 8. \$6.

QUEENS COLLEGE CHORAL SOCIETY, Lawrence Eisman conductor. Vaughan Williams's *Dona Nobis Pacem*; Handel's *Sing Unto the Lord*. Queens College Colden Center, LIE and Kissena Blvd., Flushing (793-8080), at 8:30. \$4-\$6.

JANET MARLOW FRIEDMAN, soprano/**DENNIS CHINELLI**, guitarist, with pianist Sylvia Kahan, flutist Betty Corrier, bassist Joseph Barone. Verdi, Mozart, Montsalvatge, Guridi, Sor. Brooklyn Conservatory of Music Queensboro branch (461-8910), 140-26 Franklin Ave. at Kissena Blvd., Flushing (461-8910), at 8. \$4.

FLUSHING "Y" SINFONIETTA, Richard Nechamkin director. Wagner, Mozart, Cimarosa, Ives. Bay Terrace Center of YM-YWHA of Greater Flushing, 208-11 26th Ave., Bayside (423-6111), at 8. \$3.

JUMBO STRING BAND, bluegrass. Alley Pond Park, Springfield Blvd. at 76th Ave., Douglaston, Queens, at 2. Free.

TOM JONES—At 6:30 and 10:30. See 5/20.

Sunday, May 22

Y CHAMBER SYMPHONY—At 3. See 5/21.

JEFF BLOCKER, pianist. Bach, Mozart, Liszt, Milhaud, Zur. 92nd Street Y at 8. \$7.

ZAMIR CHORALE, Matthew Lazar directing. Rossi, Nowakowsky, Burger, Schaechter (premiere), Char-lap (premiere). Hazzan Abraham M. Mizrahi, Tovah Feldsuh, guests. Alice Tully Hall at 3. \$7.50, \$10.

TANCREDI—See "Opera," page 123.

NEW MUSIC/NEW COMPOSERS—Open reading. Bowery Ensemble, Nils Vigeland conducting Meacham, Ortiz, Larsen, Brockman. Groupe for Contemporary Music, Charles Wuorinen conducting Farrell, Mackey, Tsptakiss, Ialeggio. Also discussion with composers. Symphony Space, 1-7. Free.

Y CHORALE, Amy Kaiser conductor. Works by Encina, Milan, Guerrero, Vasquez, Lassus, Ginastera, Halffter, Escobar, Villa-Lobos. 92nd Street Y at 4. \$4.

MARVIN GAYE—See 5/17.

MARK BERNAT, double-bassist, with pianist Jonathan Feldman; mezzo-soprano Elizabeth Mannion. Works by Eccles, Glinka, Tchaikovsky, Grantham (N.Y. premiere), Franck. Merkin Concert Hall at 3. \$7.

NEW AMSTERDAM SINGERS—Conductor Clara Longstreth; assistant conductor Bart Folse; accompanist Elizabeth Rodgers. Music of Eastern Europe—songs by Dvorak, Brahms, Bartók, Kodaly, Martinu. Merkin Concert Hall at 8. \$6.

MARIETTA DEAN, mezzo-soprano, with pianist James Magsig. Works by Handel, Haydn, Cage, Wolf, Yong Sook Won, Poulenc, Strandberg, Ives. Carnegie Recital Hall at 8:30. \$6.

JOE DIFRANCES, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 3. \$3.

RICK NESTLER, singer-guitarist. Centerfold, 263 W. 86th St. (866-4554), at 7:45. \$4.

THERESA MERRITT, in concert "All About Ms. Merritt." Westbank Cafe, Ninth Ave. and 42nd St. (279-4200), at 7. \$15.

LAILA SALINS, soprano/**YOLANDA LIEPA**, pianist. Carnegie Recital Hall at 5:30. \$7.

WILLENE BARTON QUARTET—Jazz at the Dairy, Central Park west of the Zoo at 65th St. (397-3156), at 1. Free.

SONGS OF THE NEW VAUDEVILLE—See 5/19.

BRUCE BRUBAKER, pianist. Interlude, 137 Greene St., fifth floor (757-6300), at 3. \$5.

ITZHAK PERLMAN, violinist. Colden Center, Queens College (793-8080), at 3. \$18, for seats added in the orchestra pit.

SHAKUHACHI CONCERT—Brooklyn Botanic Garden, 1000 Washington Ave., at 11 a.m.

STATEN ISLAND CHAMBER MUSIC PLAYERS BRASS QUINTET—Richmondtown Restoration, Staten Island, at 3. Free.

MARY ANN LORUSSO/JAMES LORUSSO, classical-guitarists. Dowland, Sor, Villa-Lobos, Vivaldi, others. Also, music for the Brooklyn Bridge Centennial. Roose School of Music, 26 Willow Pl., Brooklyn Heights (875-7371), at 3. \$5.

BRONX COMMUNITY COLLEGE CHORUS, Neoline Canton conductor. Excerpts from Gershwin's *Porgy and Bess*. Gould Memorial Library, University Ave. and W. 181st St. (220-6312), at 3. Free.

SUSAN BELLING, soprano, with pianist Dennis Helmrich. Weill, Monteverdi, Bizet, Debussy. Wave

MUSIC & DANCE

Hill, 252nd St. and Independence Ave., Riverdale (549-2055), at 7:30. \$6.

BARGEMUSIC RESIDENT MUSICIANS—At 1:30 and 4. See 5/19.

AEOLIAN CHAMBER PLAYERS, with violist Eugene Becker, violinist Marc Ginsberg. Lehman College Theatre, Bedford Park Blvd. West, Bronx (960-8833), at 3. Free.

FLUSHING Y SINFONIETTA—At 2:30. See 5/21.

TOM JONES—At 7:30. See 5/20.

CONCERTS IN CHURCHES—Cathedral singers and chorists, orchestra, tenor Carroll Freeman, Richard Westenburg conducting. Berlioz's *Te Deum*, Strauss's *Deutsche Motette*. Cathedral of St. John the Divine, 111th and Amsterdam Ave., at 4. Free. ... David Van Sickle, baritone, with John Cartwright, pianist, and Nathan Davis, cellist. Epiphany, York Ave. and 74th St., at 2:30. \$5. ... Flutist Kathleen Nester, percussionist Jerry Weir, violist Tina Pelikan, harpist Elizabeth Panzer. Music by Sollberger, Child, Kaminsky (world premiere), Bach, Debussy. Good Shepherd-Faith, 152 W. 66th St., at 8. \$5. ... Andrew Violette, organist-composer. New music. Our Saviour's Atonement, 178 Bennett Ave, 189th St. west of Broadway, at 4. \$2. ... Choir, soloists, conducted by David Higgs, with organist Lawrence Schreiber. Durufle's *Requiem*, Schubert's *Miriam's Song of Triumph*, Mozart's *Missa Brevis* in F. Park Avenue Christian, at 85th St., at 2:30. \$5. ... Harmonic Choir; see 5/20 "Concerts" above for details. ... Village Chamber Orchestra, violinist Kenneth Gordon, the Village Singers. Mendelssohn, Beethoven. St. Joseph's, Sixth Ave. at Washington Pl., at 8. \$5. ... Organist Leonard Raver. Vigeland (premiere), Pinkham (N.Y. premiere), Couperin, Mendelssohn, Bach, Widor. St. Michael's, Amsterdam Ave. and 99th St., at 3. \$5. ... St. Peter's, Lexington Ave. and 54th St. At 2: pianist Roy Eaton; free. At 5: Jazz Vespers, with Jean Churchill and Trio; offering. At 7: David Bond Band.

Opera

TANCREDI, by Rossini. American Symphony Orchestra, Orpheon Chorale; Ralf Weikert conducting (American debut); with Marilyn Horne, Lella Cuberli, Chris Merritt, Justino Diaz. Carnegie Hall, 5/22 at 7:30. Sold out.

NERONE, by Boito, in English. Amato Opera, 319 Bowery (228-8200). 5/21, 28, 6/3, 4, 11 at 7:30; 5/22, 29, 6/12 at 2:30. \$7.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed., Thurs. \$7-\$12; Fri.-Sun. \$7-\$12.50. Thru 6/19: Friml's *Rose Marie*, a new production.

A MIDSUMMER NIGHT'S DREAM, by Britten, Ruth Bierhoff directing. Opera Ensemble of New York, at Lillie Blake School, 45 E. 81st St. (288-1485). 5/18, 20 at 8; 5/22 at 3. \$10.

NAUGHTY MARIETTA, by Victor Herbert. Conservatory of Music of Brooklyn College, Gershwin Theater. 5/20, 21 at 8. \$5, \$8.

HUNAN FLOWER DRUM OPERA TROUPE, in its American debut, in "The Tale of a Woodcutter and the Golden Toad." Pace U. Schimmel Center, Spruce St. across from City Hall Park. 5/20 at 8; 5/21 at 2 and 8; 5/22 at 2. Reservations: China Institute (744-8181). \$10-\$50.

RIGOLETTO, by Verdi. Professional Opera Workshop of the Brooklyn Lyric Opera. Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176). 5/22, 29 at 7:30. \$3.

LA TRAVIATA, highlights in English from the Verdi opera, by Richmond Opera. Staten Island Museum, 75 Stuyvesant Pl., S.I. (799-7973). 5/21 at 8, 5/22 at 4. \$5.

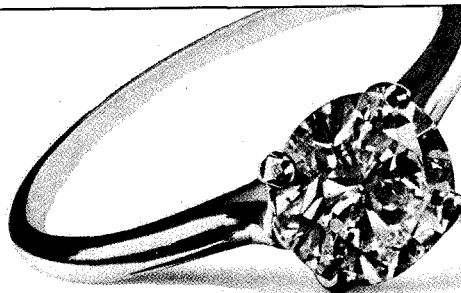
Dance

American Ballet Theatre
At the Metropolitan Opera House

THRU JULY 16—\$3-\$30. 5/16 at 8: *Airs, Estuary, Bourrée Fantastique*. 5/17 at 8: *Interludes, Estuary, Bourrée Fantastique*; 5/18, 19, 20, at 8; 5/21 at 2 and 8: *La Bayadere*.

New York City Ballet
At the State Theater

THRU JUNE 26—\$3-\$30. 5/17 at 8: *Rossini Quartets, Glass Pieces, Who Cares?* 5/18 at 8: *Swan Lake, Celebration, Episodes*. 5/19 at 8: *Coppelia*. 5/20 at 8: *Swan Lake, Kammermusik No. 2, Celebration*. 5/



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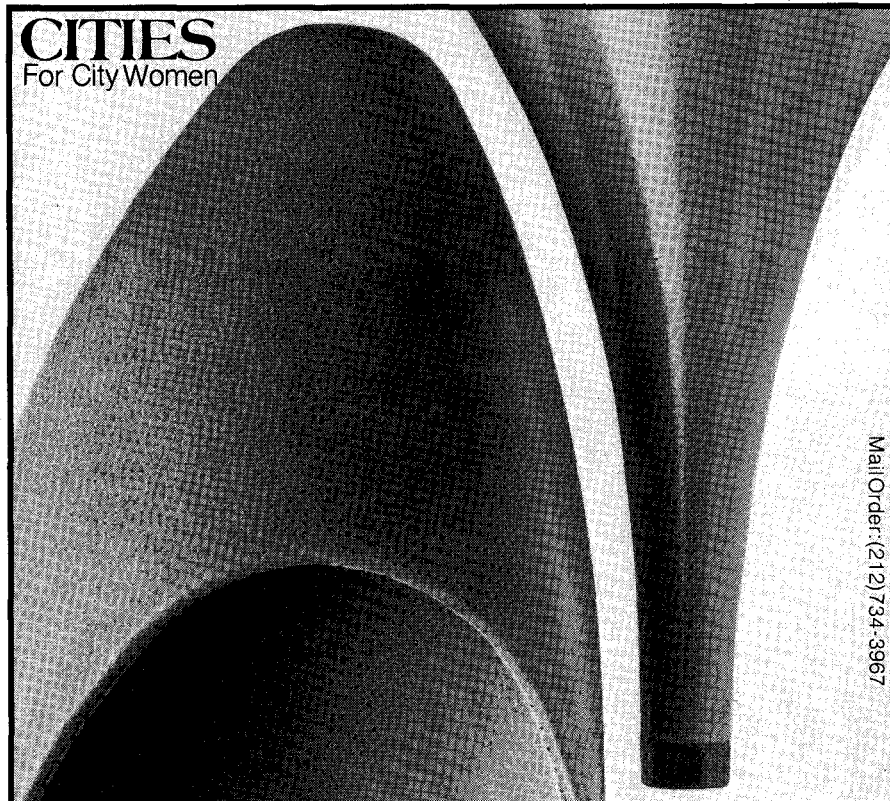
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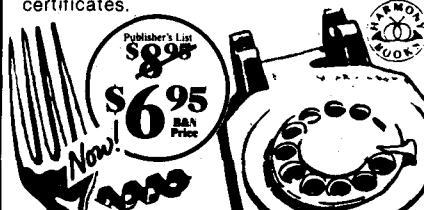
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MUSIC & DANCE

21 at 2: *Swan Lake, The Steadfast Tin Soldier, Andantino, The Four Temperaments.* 5/21 at 8: *Glass Pieces, Episodes, The Four Seasons.* 5/22 at 1: *Ballo della Regina, Calcium Light Night, Tchaikovsky Pas de Deux, Who Cares?* 5/22 at 7: *Rossini Quartets, Dances at a Gathering, The Four Temperaments.*

Alvin Ailey American Dance Theater At the City Center

THRU MAY 22—\$5-\$30. 5/17 at 8: *Landscape, Research, Memoria.* 5/18 at 8: *Streams, Pigs & Fishes, Fever Swamp, Concerto in F.* 5/19 at 8: *Fontessa & Friends, Sonnets, Pigs & Fishes, Seven Journeys.* 5/20 at 8: *Satyriade, Orozco, Songs Without Words, The Stack Up.* 5/21 at 2: *Landscape, Sonnets, Fever Swamp, Concerto in F.* 5/21 at 8: *Fontessa & Friends, Research, Memoria.* 5/22 at 2: *Satyriade, Treading, Spectrum, The Stack Up.* 5/22 at 7:30: *Seven Journeys, Orozco, Fever Swamp, Memoria.*

The Feld Ballet At the Joyce Theater

THRU MAY 22—5/17 at 8: Three Dances, At Midnight, Straw Hearts. 5/18 at 8: *Three Dances, Footstep of Air, Summer's Lease.* 5/19 at 8: *Play Bach, Over the Pavement, Summer's Lease.* 5/20 at 8: *The Real McCoy, The Gods Amused, Circa, Three Dances.* 5/21 at 8: *Anatomic Balm, Over the Pavement, Summer's Lease.* 5/22 at 2: *Theatre, Danzon Cubano, La Vida, Play Bach.* 5/22 at 7:30: *Straw Hearts, Three Dances, Summer's Lease.*

Other

BOXING WITH LIGHT—Choreography by Ellen Cornfield, laser-sound installation by Hale Aust. With dancers Callaghan, Ing, Strand, Greenberg, Stowe, Townsend. Merce Cunningham Studio, 55 Bethune St. (924-0077). 5/20, 21, 22 at 9. \$5.

AMERICAN DANCE BANK—"Three Days in May: New Works Blossom at the White Dog." 54 White St. (966-6347). 5/19, 20, 21 at 8. \$5.

RUTH BARNES—A solo, a duet, a trio, a quintet. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 5/26-28 at 8, 5/29 at 3. \$6.

BROOKLYN BRIDGE DANCE FESTIVAL—An afternoon of dance, celebrating the bridge's centennial. 5/21, 250 dancers on, under, and around the Bridge: City Hall Plaza, Manhattan, at 3; Brooklyn Bridge Walkway at 3:15; Cadman Plaza Park at 3:30; Empire-Fulton Ferry State Park at 3:30. All free.

DANCEAFRICA FESTIVAL—Dinizulu and His African Dancers, Drummers, and Singers; the International Afrikan American Ballet, the Izulu Dance Co., the Calabash, and many more, all on each program. BAM, 5/20, 21 at 8; 5/22 at 2. \$6-\$12.

DANCES MOVING BETWEEN—Work by Darcy Elman and Claire Christie. Vital Arts Center, 78 Fifth Ave. (657-1136). 5/19, 20 at 8:30. \$5.

ARNETTE DE MILLE—Environmental dances in the South Bronx. 5/21 at 6, at E. 142nd St. and Concord Ave. 5/28 at 4, at Pontiac Pl. and Jackson Ave. (585-0135 or 783-2649). Free.

JAVANESE GAMELAN, from Wesleyan U., accompanying dance-drama Srikandhi-Larasati. Alice Tully Hall, 5/18 at 8. \$10-\$50 (a benefit).

LINDA MENSCH AND COMPANY—Hat Dance, Seven to One, Spring Fever, and Dream. Kazuko Hirabayashi Dance Theater, 330 Broome St. (966-6414). 5/20-22 at 8. \$5.

SECOND CHOREOGRAPHERS SHOWCASE—Audition panel winners. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 5/17, 24, at 8. \$6.

RIVERSIDE DANCE FESTIVAL—5/18, 20 at 8, 5/22 at 2, Mid-America Dance Company. 5/19, 21 at 8, 5/22 at 6:30, Jean-Leon Destine Afro-Haitian Dance Company. 120th St. and the Drive. \$6.

LINCOLN ACADEMY DANCE TROUPE—Dancers ranging in age from 11 to 14, in modern and jazz dances. Cultural Affairs Auditorium, 2 Columbus Circle, 5/18 at 12:30. Free.

MIRMDANCE—On Pointe, In Sneakers, and With Nude Feet. Barney Building, 34 Stuyvesant St. (420-8022). 5/24, 25 at 8. \$4.

NEW YORK BAROQUE DANCE COMPANY—Tavern dances from Colonial times. Fraunces Tavern Museum, 54 Pearl St. (425-1778). 5/22 at 2. \$2.

LARRY RICHARDSON DANCE COMPANY—This *Unkind House*, a premiere, based on the life of Napoleon Bonaparte, other works. Dance Gallery, 242 E. 14th St. (685-5972). 5/19-22 at 8. \$7.

LAURA PAWEL DANCE COMPANY—Premieres of *Snappdragon* and *Blood Relations*. Eden's Expressway, 537 Broadway, 4th floor (873-9073). 5/20, 21, 22 at 8. \$5.

FIONA TEMPLETON, recent works. The Performing Garage, 33 Wooster St. 5/16, 17 at 8. \$5.

MEL WONG DANCE COMPANY—Jade, a premiere. La Mama E.T.C., 74 E. 4th St. (475-7710). 5/20-22, 5/25-29 at 7. \$8.



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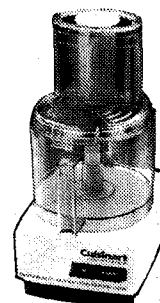
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OTHER EVENTS

Happenings

FESTIVALS, FAIRS, with a variety of spring's themes. A Medieval Marketplace, 5/21, 10-4, will have dance, music, mimes to entertain, along with a book mart, plants, crafts, raffle and auction, foods, and more. At Holy Trinity, 316 E. 88th St., Walden School will have its spring-carnival fair 5/21, 11-5, at 1 W. 88th St. (if rain, 5/22). Booths by each class, with food, games, pony rides, toys, balloons, arts and crafts, a student-parent-made quilt to be auctioned at 4... An antiquarian book fair, 5/21-22, will spotlight 36 dealers from nine states, at prices from a dollar to several thousands, with some real collectors' items to be found. Prints, children's books, first editions, on many subjects. At St. Ignatius Loyola School, 50 E. 84th St. Sat., noon-8, \$5; Sun., noon-5, \$3... Heritage '83, 5/21-22, will celebrate the Staten Island Tricentennial as well as Britain Salutes New York, and it's set for the Conference House, S.I. (bus 103 or 113 from the Ferry Slip); (984-0286). Sat. 10-5, Sun. noon-5; \$1 adults, 50 cents children. There'll be a yacht race, storytelling sessions, historic re-enactments, flower show, tours. Pick up a schedule and enjoy... The Cathedral School spring fair, 5/21, is held on the Pulpit Green, Cathedral of St. John the Divine, Amsterdam Ave. and 111th St., 11-4. Games, homemade food, face-painting, handmade items, a boutique, and a mini-marathon (at 10 a.m.). Also concerts by the choristers. If rain, just move inside the school... Brooklyn's Park Slope will have its annual street whoop-up 5/22, along Seventh Ave., from Flatbush to 9th St., 10-6... The P.A.L./Save the Yo-Yo Festival invites us to help save this endangered species (they said it!), at a get-together in Damrosch Park, Lincoln Center, behind the State Theater. Date is 5/21, noon-4. Take your favorite yo-yo, and show your skill—or just go and learn the special art. If you buy yo-yos, buttons, or what-all, you'll be helping P.A.L.'s Playstreets program... A Puppets Alive fair takes over 91st St. east of Columbus Ave., 5/22 at 2, with famous puppet and marionette people on hand, some from the collections of Bill Baird and Jim Henson. Through the week, at 647 Columbus Ave., the puppets will be indoors on exhibit, with workshops to boot.

IT'S ARMED FORCES WEEK, culminating in the parade 5/21, Fifth Ave. from 26th to 54th Sts., beginning at 2. Concerts by uniformed bands, too—5/19, 11:30 a.m., Brooklyn Borough Hall; at noon, World Trade Center Plaza; Shubert Alley, 44th-45th west of Broadway, at 6. 5/20, at noon, McGraw-Hill Plaza, 6th Ave. at 49th St.; at 6, at Shubert Alley.

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—Madison Square Garden, thru 6/5 (\$64-4400). \$6.50-\$10.50, with children's tickets less on some dates.

ON A HEALTHY NOTE—The 92nd Street Y's Parenting Center will stage a Health Fair, 5/22, 2:30-4. The idea is health care for children, and health-care professionals, a psychologist, a genetic counselor, lots of free literature, services, slides, short films on subjects like home safety, immunizations, nutrition, are in the picture. At the Y on Lexington; \$5 per family (to reserve, 427-6000, ext. 206)... B. Dalton Booksellers and Gurney's Inn are co-hosting a Joys of Renewal fortnight, with authors and experts talking about cooking, eating, exercise, fitness, etc. Meet them at Dalton's Fifth Ave. store, 52nd St., Tues., Wed., Fri. noon-2:30; at the Sixth Ave.-8th St. store 5/21, 2-4:30... Wilton Armetale are the folks behind a 3-mile Jog-a-thon, 5/22, beginning at 8 a.m. It's for women and men, all ages, and begins and finishes at Madison Ave. and 26th St. You must go around Madison Square Park 12 times, and there's no entry fee. Check in if you want to jog, at 7:30 a.m. the 22nd... If you'd rather walk for health, then how about the Blue Cross-Blue Shield New York Event Walk and Walkathon, 5/21, 7 a.m.-7 p.m. Main events start and finish at 3 Park Ave., at 34th St. There are various routes, and Walk Week continues thru 5/27. \$5 to sign up, and the hot-line info number is 481-2323.

SPECIAL ENTERTAINMENTS, around and about this week: "This Was Show Business" is billed as "a spring festival celebrating the joy that was (and still is!) black vaudeville," re-creating the Apollo of the 1930s. And if that doesn't lure you, here's a bit of the lineup: Bert "Gip" Gibson and his Three Chocolaters, the Gibson Girls, Mama Lu Parks and her Lindy Hoppers, NYC Tapworks, the Bronx Townsend Big Band, Buster Brown, comics, "eccentric" dancers, lots of dancers and music-makers. At Symphony Space, Broadway at 95th St. (864-5400), 5/21, at 8.

\$10, \$8 in advance... Time to be "Bewitched, Bothered, and Bewildered" all over again—a one-time-only staged version of Rodgers and Hart's sly and witty *Pal Joey* turns up at Town Hall, 123 W. 43rd St., 5/22 at 8. Tammy Grimes, Michael Callan, Ann Corio, Laurie Beechman, Christine Ebersole are in the cast—it's a benefit for Bandwagon Theatre, and tickets are \$20-\$45. Rudy Tronto is director... Tammy Grimes turns up again, this time with Kitty Carlisle Hart, Tony Roberts, and Michael Tolan. They'll take part in "The Sound of Reading," a benefit for the Reading Reform Foundation. It's at the Players, Gramercy Park, 5/17, with drinks at 6:30, followed by the readings and a seated supper at the National Arts Club. The Foundation helps combat illiteracy in the United States; this benefit is \$100 (307-7320)... Kaze-No-Ko, or Children of the Wind, a team of Japanese actor-mimes, will make its New York bow 5/16-19 at Asia Society, 725 Park Ave. at 70th St. (288-6400). Time is 8 p.m. and tickets are \$20. The performers use sticks, rings, paper, etc., to produce images and stories. \$20... Dance figures in two special performance evenings this week. 5/16, the Friends of the Theater Collection of the Museum of the City of New York will honor Agnes de Mille in an evening at the Shubert Theater. Dancers, choreographers, and other dance mavens will be on hand, and some of her works and excerpts from others will be performed. Miss de Mille will narrate sections of her *Conversations About the Dance*, and works from other choreographers will be on the program. Tickets are \$25-\$150 (421-2531)... 5/23, at the Felt Forum, Jacques d'Amboise will toss his "Event of the Year" for the benefit of the National Dance Institute. 1,000 schoolchildren will join Judy Collins, Mary Tyler Moore, Lorin Hollander, and others. 5/22, a full dress rehearsal is just \$5. The gala, at 8, is \$15-\$250... Street theater, in Central Park—the happy notion of the Bond Street Theatre Coalition. It's the Questers and Jesters, Adventurers of the Street, in "Escape From the Pit," a tale of "swords and sorcery." Sun. at 3 weekly, south of the Central Park Bandshell at 72nd St. Free, of course.

BIG APPLE CIRCUS—Cunningham Park, Queens, 5/21-30. 5/21, 22, 28, 29, 30 at 1 and 4; 5/23-27 at 11 and 7:30. Adults \$6.50, \$7.50; children \$4.50, \$6.50 (860-7320). Other dates: Van Cortlandt Park, Bronx, 6/2-7; Snug Harbor, S.I., 6/18-22.

EXHIBITIONS OF NOTE: "Images of Brooklyn Bridge," a photographic centennial tribute, is at the Municipal Art Society's Urban Center, Madison Ave. at 51st St., thru 5/24. Mark Feldstein, Michael George, Bill Hines, Peter B. Kaplan, Andrew Moore, Jeff Perrell, and Jan Staller are the lens artists focusing on the landmark, each from his own perspective—the cables, by dusk and evening, helicopter views, etc. 11-5; free... Thru May 20, you can still see the New York Botanical Garden's Salute to London's Chelsea Flower Show, with its thatched cottage and medieval garden. Also tea service and a show of watercolors of English plants. Tues.-Fri., 10-5, last entry at 4; \$2.50... Art by members of the Salmagundi Club—paintings, drawings, sculpture, graphics—can be seen daily thru 5/20, 1-5, at the landmark headquarters, 47 Fifth Ave. Then at 8:30 on Fri., the last of three auctions will bring the show to a close. Free to viewers... More Brooklyn photographs, these by *National Geographic's* Robert Madden, are at Citicorp's Market, Lexington Ave. and 54th St., thru 5/31. In his "Beyond the Brooklyn Bridge," Madden covers neighborhoods from Coney Island to Greenpoint.

Tours

TOURS AND WORKSHOPS WITH THE URBAN PARK RANGERS—All are free. In the Bronx: 5/21 at 1, meet at Crotona Park Tennis House, Crotona Ave. between Crotona Park North and Claremont Pkwy. (822-4681), for a wildlife tour. 5/22 at 1, for kids: meet under the old elm tree across the street from the Crotona Tennis House, and act out a play about an unselfish tree... In Brooklyn (856-4210): 5/22 at 1, meet under the Arch, Grand Army Plaza, to explore the history and buildings of the entrance... In Manhattan (397-3091): 5/18 at 7 a.m., take a horseback ride back in time; phone for details. 5/22 at 2, meet at the Vanderbilt Gate, 105th St. and Fifth Ave., for a walk along old Indian trails. 5/25 at 7 a.m., a horseback tour of Central Park's design and history; phone for details. 5/29 at 2, meet at the Dairy, 65th St. between the Zoo and the Carousel, to learn about the costs and politics involved in civic structures... In Queens (699-6722): 5/22 at 1, meet at Beach 9th St. and the Promenade at Far Rockaway

for a beach walk... In Staten Island (442-1304): 5/22, to draw nature in Clove Lakes Park. Call for details.

ART DECO TOURS, East and West 50s (689-5194). 5/21 at 2:30, meet at the General Electric building, 51st St. and Lexington Ave. \$3.

LOWER MANHATTAN HISTORY WALK—Discover how New Amsterdam has changed, (242-3762), 5/22 at noon. Meet at Trinity Church, Broadway and Wall St. \$5.

SOHO ART GALLERIES, with *Adventure on a Shoe-string* (265-2663). 5/21 at noon, meet at NW corner of Broadway and Wall St. \$5.

SMALL JOURNEYS—(533-6342). 5/17, 6-8, Lower East Side; meet Garden Cafeteria, SE corner E. Broadway & Rutgers; also 6-8, Upper East Side; meet Sherman statue, 60th St. and Fifth. 5/18, 6-8, Upper West Side; meet at CPW and 72nd St. 5/19, 2-4, Lower East Side; meet SW corner, Canal St. and the Bowery. Also 6-8, Upper East Side/museum area; meet Fifth Ave. and 79th St., SW corner. 5/20, 6-8, Brooklyn Bridge; meet steps of City Hall, between Broadway and Park Row. Each of these is \$5.

STATEN ISLAND AND FORT WADSWORTH—Bike with Friends of the Parks (861-9696). 5/22 at 1, meet at Castle Clinton in Battery Park. \$1.

OVER THE BRIDGE, Brooklyn Centennial Tour. See Ft. Hamilton, the Botanical Gardens, L.I. Historical Society by bus. 5/19, 10-4. Call for availability (244-4020). \$25.

BRYANT PARK—Once Around the Park, a weekly tour covering history and art of this landmark park, behind the Library. Each Thurs., 12:30-1:30; meet at flower market, SE corner of 42nd St. and Sixth Ave. Free.

THE FASHIONABLE EAST SEVENTIES—Tour with Museum of the City of New York (534-1672). 5/22 at 1:30, meet at the Church of St. Jean Baptiste, 76th and Lexington Ave. \$3.

WAVE HILL AND RIVERDALE, in the Bronx, with the 92nd St. "Y" (427-6000 x 179). Explore castles, churches, and gardens. 5/22 at 9 a.m. \$18. Pre-register.

CHINATOWN/LITTLE ITALY, "Ethnic Contrasts." A New York Walk-About (582-8083, weekdays 9-5; 914-834-5388 weekends, evens). 5/22 at 11, 2; meet on SW corner of Broadway and Canal. \$4.

HOLIDAYS IN NEW YORK—(765-2515). 5/21 at 2, City Hall, Chinatown, Little Italy, meet at City Hall. \$5. 5/22 at 10:15, Harlem Gospel Tour. Meet at Coliseum Bldg., Bwy & 59th St. \$7 (food and subway extra).

WILD-FOOD WALKS, with "Wildman" Steven A. Brill. Find foods growing all over city parks, trees, etc., and take home what you find. 5/21, Kissena Park, Queens. 5/22, Bear Mountain. (291-6825 for meeting places.) \$15.

SPRING IN SOHO—Art galleries, boutiques, cast-iron architecture, more, with Tour de Force (595-0267); must reserve. \$12.50. 5/21 at 10:30 a.m.

NATURE WALKS—At Wave Hill, Independence Ave. and 252nd St. (549-2055), the Bronx: Greenhouse and gardens, each Sun. at 2:15; free. Also, 5/21, a woodland walk; free... Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000): 5/22 at 1, insect walk at Alley Pond. \$1... Old Westbury Gardens, Westbury, L.I. (516-333-0048); 5/18 at 7:30: lecture tour on rhododendrons and azaleas, by Richard Murcott. \$5... The New York Botanical Garden tour of the Conservatory area. 5/21 at 10:30, meet at the Watson Bldg. (220-8747) \$1.50.

WILD-PLANT WALKS, with Madeline Greenberg. Learn to identify sassafras, pokeweed, fiddlehead ferns, coltsfoot, and more. Every Sat. \$15. (674-8742 for times and locations.)

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of authentic hikes.

Sports

BASEBALL—N.Y. Mets: Shea Stadium, Flushing (507-8499). \$3-\$8. 5/17, 18, 19 at 7:35, vs. San Diego. 5/20 at 8:05, 5/21 at 7:35, 5/22 at 1:35, vs. Los Angeles... Yankees: Yankee Stadium, Bronx



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Tomato & Mozzarella: Mushrooms, Prosciutto, Anchovies or Spaghetti.
White & Dark Chocolate. Etc.*

Specialità

*Fresh Salmon or Lobster Bella Vista. Pizza Rustica. Beef Wellington.
Stuffed Suckling Pig. Polenta with Quails. Etc.*

Pasta

*4 Cheese Lasagna. Lasagna Bolognese or Vegetarian. Penne Gratinata.
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OTHER EVENTS

(293-4300), \$1.50-\$9. Next home games, 5/27-30, vs. Oakland.

SOCCER—Giants Stadium, Meadowlands, E. Rutherford, N.J. (212-265-8600). \$7, \$12. Next home game, 5/25 at 9, vs. Golden Bay.

RACING—The thoroughbreds are at Aqueduct, Jamaica, Queens, thru 5/16 (641-4700). Belmont Park, in Elmont, L.I., opens 5/18. Daily ex. Tues. Post time 1, Sun. 1:05. \$2. The trotters are at Yonkers Raceway, Westchester (914-968-4200), thru June 16. Daily ex. Sun., post time at 8; \$2.25, \$3.25.

Children

See also Happenings, page 125.

THE MOST UNUSUAL CAT, with Alice May's Puppets and guest Twee-dee the Clown. Origami Center, 31 Union Square West (255-0469). 5/22 at 2. \$2.

L'HEURE DU CONTE—Story hour in French. French Institute/Alliance Francaise, 22 E. 60th St. (355-6100), 5/20 at 3. Free, but must reserve (ext. 457).

BOOKS OF WONDER, at 464 Hudson St. at Barrow (989-3270), plays host at a signing, with Anita Lobel, illustrator of "On Market Street" and "Singing Bee." 5/21, 1-3. Free.

GREAT STORIES, by Rainbow Puppet Works, at Washington Square Church, 133 W. 4th St. (254-9523), 5/22 at 2:30. \$2.50. Also, Rainbow Puppet Funshop, 5/20 at 3:30, at Queensborough Public Library, 187-05 Union Tpke., Flushing (454-2786). Free, but must pre-register.

BIL BAIRD'S WONDERLAND—Rare puppet films. Parsons School of Design, 66 Fifth Ave. at 12th St. (929-1568). 5/20 at 6:30. \$10. Benefit, Puppetry Guild and its programs for children in hospitals.

SNOW WHITE AND THE SEVEN DWARFS—Academy Arts Theatre Co., at 931 First Ave. at 51st St. (486-1431). 5/21 at 2. \$3.

MARQUIS PUPPET STUDIO, A 3-man company, with lifesize and hand puppets, in stories. Bryant Park, behind the Library off Fifth Ave., 40th-42nd Sts., 5/16 at 12:30. Free.

TRUMMI KAPUT—By City Youth Theatre. About children who rent toys from a rich friend. St. Peter's Performing Arts Center, 336 W. 20th St. (242-4220). 5/19, 26 at 10 a.m.; 5/22, 29 at noon. \$2.50; adults \$3.50.

FUNZAPOPPIN MAGIC SHOW, with the magic genie and Professor Krazy, and audience participation. Michael Taubenslag Productions, at Jan Hus Playhouse, 351 E. 74th St. (772-9180). 5/22 at 1:30. \$3.

MUMMENSCHANZ—Brooklyn College Whitman Theater, Campus Rd. and Hillel Pl. gate (462-3525). 5/22 at 2. \$8-\$10.

SNOOPY—Williamson Theater, College of Staten Island, Sunnyside Campus (462-3525). 5/21 at 1 and 3. \$4.

THE TRIP, an adaptation of Ezra Jack Keats's book, designed by the author; book by Anthony Stein, lyrics and music by Stephen Schwartz. First All Children's Theatre, 37 W. 65th St. (873-6400). 5/17-5/20 at 7; 5/21, 22 at 2 and 4. \$7.

CENTRAL PARK LEARNING CENTER—Exhibits on weather, geology, etc. Belvedere Castle, 79th St. south of the Great Lawn. Open 11-5 Sat. and Sun. (360-3476). 5/21, 11-12:30: Mariella Bisson, with landscape-collage workshop. Must reserve (360-3476). 5/22 at 2: Improvisational Dance Ensemble; free.

PUPPET PLAYHOUSE—At Fireboat House Environmental Center, 90th St. on the East River. Sat. at 11 and 1 (879-3316). \$2.50. 5/21: Puppets and marionettes with Jim Vandehaar.

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st St. (988-3404). Free story hours Sun. for ages 3-6: West Side, 11 a.m.; East Side, 12:30. 5/22: Steven Kroll, Nicole Rubell and their new book, "Woof! Woof!"

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed., Thurs., Fri., Sun., 1-5; Sat. 11-5. Weekend and holiday events, \$2; adults \$3. Weekdays, \$1, \$2. Special exhibit: "The Mystery of Time," clocks, watches, do-it-yourself areas, much more. 5/21, art and science family workshop at 1 and 3: Sunshine and Shadows; what makes day and night, summer and winter, and more. At 2, film from Britain, "Danger on Dartmoor," ages 8-13.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning exhibits; daily activities. Visit the Greenhouse, where a springtime display of flowers and plants is featured. Special exhibit: "Discover Dolls: Reflections of Ourselves"; 300 international favorites. 5/19 at 3, 5/21 at 11 a.m.: Menhaden Men of the New York Bight, about black fishermen.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30. Fri.-Sat. 1:30 a.m. Ent. nightly. (I-M) AE, CB, DC, MC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. (M) AE.

CINCO DE MAYO—349 W. Broadway, 226-5255. Casual. Mexican. Spcls: combination platters, chimichangas, green chili. Open Tues.-Sun. noon-midnight. Br Sat.-Sun. noon-4. Private parties for 12-100. Closed Mon. (I) AE, MC, V.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

EVERYTHING YOGURT—1 Coenties Slip, 635-3800. Casual. American. Spcls: frozen yogurt, vegetarian sandwiches, hot casseroles, cold vegetable & pasta salad. Open for B & L Mon.-Fri. 6 a.m.-6 p.m., Sat. 10-4. (I) No credit cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpenterbagel steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalley with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. (M) AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. (M) AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. (M) No Credit Cards.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. (I-M) AE, CD, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Kyoto style Japanese cuisine. Spcls: seafood, chicken, Omen noodles. Res. sug. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. (I-M) AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11. Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. (M-E) AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. (M) AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also 2444 Broadway, bet. 90th-91st Sts., 787-1110. (I) AE.

S.P.O.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. (M-E) AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. (I) AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. (M) Cellar in the Sky: Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. (E) Hors d'Oeuvre & City Lights Bar: Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. (M) AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. (M) AE.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. (M) AE, CB, DC, MC, V.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete D. Piano nightly. Free D parking. Closed Sun. (M) AE, CB, DC, V.

CAFE DOMEL—13 Eighth Ave., nr. 12th St., 929-7553. Casual. Venetian-Northern Italian. Spcls: pasta with wild mushrooms, roast duck with cognac, port & gooseberry sauce, carpaccio Cipriani style. Res. sug. Tea & sandwiches Tues.-Sun. 3-5:30. D Tues.-Sun. 5:30-midnight. Closed Mon. (M) AE.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. (M) AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. (M) No Credit Cards.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also El Charro Espanol—58 E. 34th St., 689-1019. (I) AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. (I) AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medallions de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. (M) AE, CB, DC, MC, V.

GOTTlieb's—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gauchito steak, fresh vegetables oriental style. D daily 4-12:30. Br Sat.-Sun. noon-4. (I) AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. (I) AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. (M) AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls: of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. (M) AE, CB, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. (E) AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also 82 Beaver St., 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Br Sun. noon-4. Private parties. (M) AE.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls:



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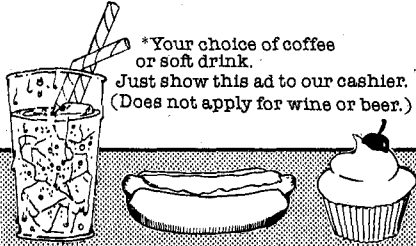
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RESTAURANT DIRECTORY

cacciuco, stonzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. (M) No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. (M) AE, CB, DC, MC, V.

VILLAGE GARDEN—49 Charles St., nr. 10th St., 242-2155. Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.-Sat. 5-11. Spcl. pre-theater D 5-7. Closed Sun. (I-M) AE, CB, DC, MC, V.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. (I) AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. (I) AE, CB, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. (M) AE, CB, DC, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-3998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. (M) AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. (I-M) No Credit Cards.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. (I) AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:10-30, Sat. 4-11. Private parties for 25. Closed Sun. (M) AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taroness, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. (I-M) AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. (M) AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. (M) AE, CB, DC, MC, V.

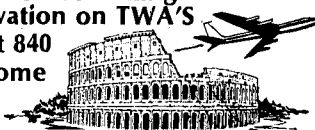
PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, home-made chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. (I) AE.

PER BACCOI—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. (I-M) AE, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat. Sun. noon-5. Bar 11 a.m.-3 a.m. (I-M) AE, DC, MC, V.

A QUIET LITTLE TABLE IN THE CORNER—237 Madison Ave., at 37th St., in the Executive Hotel, 685-7160. Casual. American-Continental. Spcls: sirloin steak, coconut shrimp in beer batter, seafood.

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RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. (M) AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: asparagus salad with lump crabmeat in Cognac sauce, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. 5:30-11:30. Closed Sun. (M) AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30 a.m.-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). Also Tuesday's West—246 Columbus Ave., bet. 71st & 72nd Sts., 877-3900. Tuesday's '76' — 1461 First Ave., at 76th St., 879-7676. (I) AE, MC, V.

14th-42nd Streets, West Side

CAFÉ SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. (M) AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Closed Sun. (I-M) AE, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. (I) AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. (M) AE, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. (M) AE, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. (I) AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. (M) AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. (I-M) AE, CB, DC, MC, V.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. (M) AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. (I) AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. (M) AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: escalope of veal, lacquered roast duckling. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat.

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- Sunday Supper with Steve Ross from 5:30 p.m.

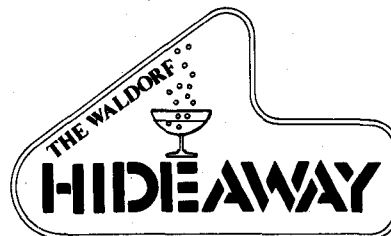
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AE, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-9900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medallions with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. (M-E)
AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jackets required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. (E)
AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I)
AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. (M)
AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. Pool Room: L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. (E). Bar Room: L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (M-E)
AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. (M-E)
AE, CB, DC, MC, V.

HEMINGWAY'S—58 E. 56th St., 688-9530. Casual. Continental-French. Spcls: roast duck with fruit glaze, steak au poivre, fresh pasta Alfredo. Res. sug. L Mon.-Fri. 11:45-4:30. D daily 5-10. Br Sat.-Sun. 11:45-4:30. Private parties for 30. (I-M)
AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 1 a.m. (M)
AE, CB, DC, MC, V.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. (M)
AE, CB, DC, MC, V.

IMPERIAL DRAGON EAST—148 E. 46th St., 986-4676. Casual. Szechuan. Spcls: chen pei ngau (orange beef), Tang's seafood basket, thrice fowled. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 5-11, Sat.-Sun. noon-11. Private parties for 60. (M)
AE, CB, DC, MC, V.

JOYCE'S—948 Second Ave., at 50th St., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. (M)
AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. (M)
AE, CB, DC, MC, V.

LA CAVE HENRI IV—227 E. 50th St., 755-6566. Jacket required. French. Spcl: grenouille sautée Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. (M)
AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la crème d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. (M-E)
AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medallions of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. (E)
AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. (M-E)
AE, CB, DC, MC, V.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Casual. French. Spcls: rack of lamb, duckling montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat. 5:30-10:30. Closed Sun. (M)
AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghetti primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (E)
AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. (E)
AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E)
AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. (M)
AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. Lobby Bar: Daily noon-midnight. (I-M)
AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. (I-M)
AE, CB, DC, MC, V.

OAK IN JANG—47 E. 46th St., 688-2365. Dress opt. Korean. Spcls: ginghiskan, kalbi, pulkobi. Res. nec. Open daily noon-10:30. Private parties. (I-M)
AE, CB, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E)
AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squash soup in bamboo container. Res. nec. Open daily noon-11 p.m. (M)
AE, CB, DC, MC, V.

PRESS BOX—139 E. 45th St., 697-4734. Dress opt. American-Continental. Spcls: steak, seafood, veal. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties. Free D parking. Closed Sat.-Sun. (M)
AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar, stuffed mushrooms, truffle ravioli, confit of duck, crudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. (E)
AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. (M)
AE, CB, DC, MC, V.

RICH AND FAMOUS—227 E. 45th St., 986-6085. Dress opt. Hunan-Shanghai-Peking-Szechuan. Spcls: orange beef, seafood combination, chicken & shrimp Szechuan style. Res. sug. Open daily 11:30 a.m.-11 p.m. Pianist nightly 7-10. Private parties. (I)
AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. (M)
AE, CB, DC, MC, V.

ST. JOHN—361 E. 49th St., 751-0416. Casual. American. Spcls: seafood platter, New York sirloin, hamburgers. L Mon.-Fri. noon-4. D daily 5-11. Br Sat.-Sun. noon-4. (I)
AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (I-M)
AE, CB, DC, MC, V.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. (M)
AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. (M)
AE, CB, DC, MC, V.

TAGERT'S—932 Second Ave., bet. 49th-50th Sts., 759-7800. Casual. Continental. Spcls: stuffed breast of veal, puffed shrimp, duck salad, grilled grill. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-10:30. Br Sat.-Sun. 11:30-5. (M)
AE, CB, DC, MC, V.

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Casual. Szechuan. Spcls: Szechuan lamb, marvelous
beef, smoked duck. Res. sug. L daily noon-3. D Mon.-
Thurs. 5-10:30, Fri.-Sun. to 11. (I) AE, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal.
Northern Italian. Spcls: paglia e fieno, veal Toscana.
Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs.
5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M)
AE, CB, DC, MC, V

TRATTORIA—Pan Am Bldg., at 45th St.,
661-3090. Casual. Italian. Spcls: pasta, homemade
pastry & ice-cream, cappuccino. L Mon.-Sat.
11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri.
7-11. Closed Sun. (I) AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th &
51st Sts., in the Helmsley Palace, 888-7000.
Jacket required. French-Continental. Spcls: fricassée
of lobster & scallops in a saffron sauce, crisp Long
Island duckling, scalloped breast of chicken with tar-
ragon and crème fraîche. Res. sug. B daily 7-11. L
Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily
5:30-10. S 10-12:15. (M) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th &
50th Sts., 355-3000. Bull and Bear: Dress opt. British-
American. Spcls: beef, seafood. Res. sug. L daily
noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cock-
tails 3-1 a.m. (M) Peacock Alley Restaurant &
Cocktail Lounge: Jacket required. Continental-
nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30,
Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D
5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45.
Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.
11:30-2:45. (M-E) Cocktails Mon.-Sat. 11 a.m.-2
a.m., Sun. from noon. Oscar's: Casual dining and
snacks. B Mon.-Sat. 7-11:30, Sun. to noon. L Mon.-Sat.
11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to
11:45 p.m. Cocktails noon-11:45. Sir Harry's Bar:
Cocktails daily 1 p.m.-3 a.m. The Hideaway: Cock-
tails Tues.-Sat. 5-1 a.m. Pianist George Feyrer 9-1 a.m.
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43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110.
Casual. Northern Italian. Spcl: veal chop Milanese.
Open Mon.-Fri., Sat. to midnight, Sun. noon-11:30.
Complete L & D. Banquet room 20-100. (M)
AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/
246-1960. Dress opt. French. Spcls: moules mari-
nière, duckling bigarade, seafood Bercy. Res. nec. L
Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30.
Closed Sun. (M) AE, CB, DC

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt.
Two dining rooms. Continental. Res. sug. L noon-3. D
Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet
9:30-12:30. Free D parking 5:30-1 a.m. (M)
AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W.
51st St., 581-3580. Dress opt. Steakhouse. Spcls:
guaranteed prime beef, fresh fish, lobster. Res. sug.
L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater
D. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual.
French. Spcls: noisette de veau, tripes à la mode de
Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat.
5:30-11:30. Complete D. Closed Sun. (M) AE

BARBETTA—321 W. 46th St., 246-9171. Dress opt.
Northern Italian. Spcl: vitello tonnato. Res. nec. L
Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete
pre-theater D 5:30-7. Private rooms. Closed Sun.
(M-E) AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd
St., 581-8888. Casual. American. Spcls: steak,
chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-
Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private
parties for 100. Free valet parking after 6. (M-E)
AE, CB, DC, MC, V.

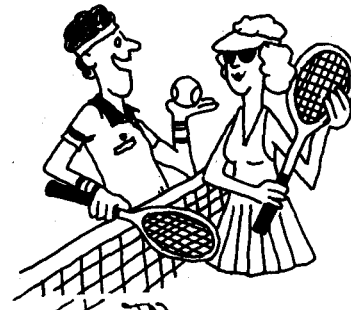
BOMBAY PALACE—30 W. 52nd St., 541-7777.
Casual. Indian. Spcls: barbecued steak on sizzling
platter, lamb or beef Pasanda. Res. sug. L daily noon-
3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L &
D. Discount D parking. (I-M) AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St.,
in Sheraton Centre Hotel, 581-1000. Casual. Con-
tinental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-
Sat. 11:30-2:30. Piano bar ent. nightly 5-1. (I-M)
AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183.
Dress opt. Szechuan-Mandarin. Spcl: crispy fish in
chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m.-11
p.m., Sat. noon-midnight. Discount D parking. Closed
Sun. (I) AE, DC, MC.

CENTURY CAFE—132 W. 43rd St., 398-1988.
Casual. American. Spcls: cherry smoked fillet mig-
non with horseradish sauce, Caribbean ribs with
West-Indian sauce, fresh fish daily. Res. sug. Open

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- FOOD AMONG THE FLOWERS**—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.
- FRANKIE AND JOHNNIE**—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. (M) AE, CB, DC, MC, V.
- FRENCH SHACK**—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. (M) AE, CB, DC, MC, V.
- FRERE JACQUES**—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. (I-M) AE, V.
- FUJI**—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L & D. Closed Sun. (I-M) AE, CB, DC, MC, V.
- GEORGES REY**—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. (M) AE, DC, MC, V.
- HO HO**—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. (I) AE, CB, DC, MC, V.
- HURLEY'S**—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. (M) AE, CB, DC, MC, V.
- IMPERIAL DRAGON WEST**—45 W. 55th St., 582-6180. Casual. Chinese-Szechuan. Spcls: thrice fowled, crystal prawns, Peking duck. Res. sug. Open daily noon-midnight. Complete L. (I-M) AE, CB, DC, MC, V.
- ITALIAN PAVILION**—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.
- JINYA SUSHI**—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. (M) AE, CB, MC, V.
- JOES PIER** 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. (M) AE, CB, DC, MC, V.
- KAPLAN'S AT WEST 47th STREET**—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. (I) AE, DC, MC, V.
- KEEWAH YEN**—50 W. 56th St., 246-0770. Dress opt. Northern Chinese-Cantonese. Spcls: barbecued duck, suckling pig, dim-sum. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat. 5-1 a.m., Sun. 5-midnight. Private parties for 100. (I-M) AE, DC, MC, V.
- KIPPY'S PIER** 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. (M) AE, CB, DC, MC, V.
- LA CARAVELLE**—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC, MC, V.
- LA CRÊPE CAFE**—57 W. 56th St., 247-1136. Casual. French. Spcls: crêpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. (I) AE, CB, DC, MC, V.
- LA GRILLADE**—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. (M) AE, DC, MC, V.
- LA RESERVE**—4 W. 49th St., 247-2993/2995. Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medallions of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L & D. Private parties for 100. Closed Sun. (E) AE, DC.
- LE CHAMPIGNON**—35 W. 56th St., 245-6335. Dress opt. French. Spcls: ris de veau financière fleurons, champignon farci, canard rôti bigarade flambé au Grand Marnier. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Private parties for 40-60. Closed Sun. (M) AE, CB, DC, MC, V.
- LE QUERCY**—52 W. 55th St., 265-8141. Dress opt. French. Spcls: fresh Dover sole, scallops. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. (I-M) AE, CB, DC, MC, V.
- LES PYRENEES**—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcls: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. (I-M) AE, CB, DC, MC, V.
- LE VERT-GALANT**—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. (M) AE, CB, DC, MC, V.
- PATSY'S**—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. (M) AE, DC, V.
- RAGA**—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malabar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. (M) AE, CB, DC, MC, V.
- RAINBOW ROOM**—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. (M) Rainbow Grill: Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). (M) AE, CB, DC, MC, V.
- RAINIER'S**—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. (M) AE, CB, DC, MC, V.
- RENE PUJOL**—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. (M) AE, DC, MC, V.
- SPINDLETOP**—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After-theater supper. No-smoking room. Parties for 10-300. Pianist nightly. (M) AE, CB, DC, MC, V.
- STAGE DELICATESSEN**—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I) No Credit Cards.
- TOP OF THE SIXES**—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.
- "21" CLUB**—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. (E) AE, CB, DC, MC, V.
- WARWICK HOTEL**—54th St. & Ave. of the Americas, 247-2700. Sir Walter's: Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. (M) Bar & Lounge: American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.
- 75th-60th Streets**
- ALTRI TEMPI**—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. (M) AE.
- CAFE DE LA PAIX**—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. (M) AE, CB, DC, MC, V.

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FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M) AE, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. (I-M) AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. (M) AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. (M) AE, CB, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. (M) AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. (I) AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. (M) AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. (M) AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also 1409 Ave. of the Americas, 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Cabaret nightly. (I) AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meriden, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. (E) AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Private parties. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). (M) AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rosini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. (M) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. Edwardian Room: Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Arnie Grant Quartet for dancing Tues.-Sat. 6-12:30. (M-E) Oak Room: Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. (M) Oak Bar: Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. Oyster Bar: Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. (I-E) Palm Court: Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. (E) Trader Vic's: Dress opt. Continental. Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. (M-E) AE, CB, DC, MC, V.



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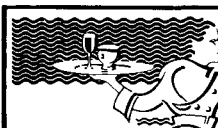
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REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

TONY ROMA'S—400 E. 57th St., 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. Open Mon.-Sat. 11 a.m.-4 a.m., Sun. 4 p.m.-4 a.m. Pianist nightly. (I) AE, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, médaillons de veau trésor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. (E) AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist and Br. (M) AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. Saratoga: Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. The Furnished Room: L daily noon-3. Afternoon tea 3-6. S 6-11. The Terrace: L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. (M) AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6:30-9:30. Closed Sun. & Mon. (M) No Credit Cards.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. (M) AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegusa, parrillada. Res. sug. L Tues.-Fri. noon-3. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. (M) AE, DC, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. Cafe Carlyle: Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. Carlyle Restaurant: French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. (M-E) AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. (E) No Credit Cards.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Singer-pianist Berri Blair, Tues.-Sat. 8-1. (M-E) AE, DC.

1573 A SEAFOOD CAFE—1573 York Ave., bet. 83rd-84th Sts., 535-5454. Dress opt. French-Nouvelle Seafood. Spcls: warmed fresh oysters with seaweed puree, roulade of sole with anise butter, poached sea-bass chinois with sake black beans & fresh ginger, poached shrimp & scallop wafers in herbed red pepper puree. Res. sug. D daily 6-11. Br Sun. noon-4. (M) AE.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. Cocktail lounge: Piano 5-10:30. Private party room. (M) AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

LA FOLIE—21 E. 61st St., 765-1400. Jacket required. French. Spcls: oysters in champagne with caviar, paupiette de sole Chantal, confit de canard. L Mon.-

Fri. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1. Pre-theater D Mon.-Fri. 6-7:30, Sat. to 7. After-theater D Mon.-Sat. from 11. Pianist-singer Mon.-Sat. Dancing Sat. from 11. Free valet parking after 7. Closed Sun. (E) AE, CB, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. (E) AE.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. (I-M) AE, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood Res. sug. D Mon. 6-midnight, Tues.-Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. (M) AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: Muscovy duck thinly sliced with passion fruit sauce, Dungeness crab, breast of chicken stuffed with wild mushrooms, chocolate terrine. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5. Sun. from 11. (M) AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. (I-M) AE, CB, DC, MC, V.

NEW YORKER—1378 Third Ave., bet. 78th-79th Sts., 734-0005. Casual. Nouvelle-Italian. Spcls: fishermans delight, veal chop, broiled red snapper. Res. sug. L Mon.-Fri. noon-3:45. Br Sat.-Sun. noon-3:45. D daily 5-12:30. (I-M) AE, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. Cafe Pierre: Formal. Continental. Spcl: noisette of veal with morels, Dover sole filled with crabmeat & lobster sauce. Res. sug. B daily 7-noon. L & D noon-2 a.m. Br Sun. noon-5. Dancing nightly. The Rotunda: English afternoon tea Mon.-Fri. 3-6:30. (M-E) AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. (E) AE, CB, DC, MC, V.

QUO VADIS—26 E. 63rd St., 838-0590. Formal. French. Spcls: mousse of salmon, rack of lamb, veal chop Normande, soufflé of crab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. (M) AE, CB, DC, MC, V.

THE RAVELLED SLEEVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. (M) AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Bar til 4 a.m. Br Sat. 11:30-4. Sun. from 11. Ent. Private parties. (M) AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. (M) AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. (E) AE, CB, DC, MC, V.

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.-Sun. 11-4. Complete L & D. (I-M) AE, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. (M) AE, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-10:30, Sun. from 1. (I-M) AE, CB, DC, MC, V.

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TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts., 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2, Sun. 4-midnight. (M)

AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. (M) AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. (M) Adagio Buffet: Open performance nights 5:30-8. (M) AE, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr. parking after 5. (M) AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0440. Casual. Hunan. Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. (M) AE, CB, DC, MC, V.

NIKKI & KELLY—359 Columbus Ave., at 77th St., 724-2100. Casual. American-Regional. Spcls: San Francisco cioppino, Wellfleet oysters, barbecued ribs. Res. sug. L Mon.-Sat. 11-4. D daily 6-midnight. S Fri.-Sat. midnight-2 a.m. Br Sun. 11-4. (M) AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. (I) AE, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. (I-M) AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpriello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. (M) AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. (M) AE, CB, DC, MC, V.

Brooklyn

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

MICHAEL'S—2929 Ave. R., 998-7851, 339-9288. Casual. Italian-American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. (I-M) AE, CB, DC, MC, V.

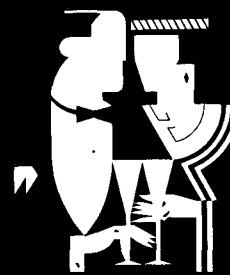
MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpriello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. (M) No Credit Cards.

Queens

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. (I-M) AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

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NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice

Pop/Jazz

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 5/20, 21, The Bob Cunningham Trio featuring Bross Townsend.

No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 5/16, Alice Berke; Walter White Quintet. 5/17-22, Ray Barretto. 5/23, Angel Rangelov; Jimmy Madison Big Band.

AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 5/18, "Britain Salutes New York" with Level 42. 5/19, 20, Tom Paxton; John Hartford. 5/21, Dr. Demento with special guests Weir Al Yankovic and Benny Bell. 5/25, NRBQ. 5/27, 28, Jon Lucien.

No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Folk singer Oscar Brand, Tues.-Sat. at 9 & 11:15. Sun.-Mon. bassist-singer Jay Leonhart with Mike Renzi on piano.

AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 5/19, Old-Time Jam Session. 5/21, Skyline with Tony Trischka. Shows at 8:15.

No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 5/16, Jack Maheu Quintet with Warren Chasson. 5/17-21, 24-28, Balaban & Cats. 5/23, Bob Wilber and the Bechet Legacy. 5/29, Warren Chasson Quintet.

AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 5/17-22, Sphere with Charlie Rouse, Kenny Barron, Buster Williams, and Ben Riley, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m.

AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 5/16, 23, Lynn Samuels. 5/17, Ruby. 5/18, The Youngones. 5/19, Mary Watkins. 5/20, The Bermuda Triangle. 5/21, Paula Lockheart Trio. 5/22, Jane Brucker.

No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. Every Sun. from noon-3, pianist Brooks Kerr. Thru 5/19, Ronnie Mathews with Ray Drummond. 5/20, 21, Val Eley with Loni Berry. 5/22, 23, David Friesen & John Stoll. 5/24, 25, Jimmy Ponder Duo.

AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Janet Lawson Trio. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Dom Minasi Trio with Alicia Sherman. Sun., 5-10, Baba Motta. Mon.-Fri., 5-10, Loumell Morgan.

AE, CB, DC, MC, V.

HORS D'OEUVRE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., The Marty Napoleon Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna.

AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. Music starts at 9.

No credit cards.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat.

AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 5/16, pianist Junior Mance with Marty Rivera on bass. 5/17-21, pianist Lou Levy with Michael Moore on bass.

AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 5/17, Bill Bang Quintet. 5/18-22, Billy Harper Sextet. 5/24, 25, Ronnie Cuber Sextet.

AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 5/21, Nancy Wilson returns, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. 5/23-6/4, Vic Damone!

AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 5/28, jazz pianist Marian McPartland with Brian Torff on bass, two sets Tues.-Sat. at 9:15 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen.

AE, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. 5/21, singer Joan Johnson with Bill Bickford and Paul Johnson.

AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Ace In the Hole Dixieland Band. Sat., Bob Cantwell and the Saturday Night Stompers.

AE.

ROD GILBERT CAFE DES SPORTS—1319 Third Ave., bet. 75th & 76th Sts., 879-1001. The Wendel Stuart Trio play Tues.-Thurs. 10-2, Fri.-Sat. 11-3. Singer Jane Conboy, Mon., 9-1.

AE, DC, MC, V.

SCOTT'S ON TENTH—130 Tenth Ave., at 18th St., 675-5604. Restaurant/jazz club. 5/20, 21, Franklin Gordon with Kim Clark and Vanessa Rubin. Tues.-Thurs. from 8, Fri.-Sat. from 10.

AE, CB, DC, MC, V.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 5/16, Ed Palermo Big Band. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 5/17, Debbie McHale. 5/18, Bonnie Snow. 5/19, Raw Youth. 5/20, Karen Krait; Phoebe Legere. 5/21, Dori Hartley. 5/22, Ethyl Eichelberger. 5/25, The Ray Contreras Band.

No credit cards.

SOUNDSCAPE—500 W. 52nd St., 581-7032. 5/19, Daniel Ponce. 5/20, La Troupe Makandal. 5/21, Kelvin Bells Funky Trio.

No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 5/16, 23, Big Joe Turner. 5/17-22, Ahmad Jamal. 5/24-28, Sam Rivers Quartet.

AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with entertainment Thru 5/21, Linda Hopkins sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. Every Sun. at 8, Vince Giordano and his Band for dining & dancing.

AE, DC, MC, V.

SWING PLAZA—17 Irving Pl., at 15th St., 477-3728. A new jazz club in the grand tradition. 5/20, 21, Open Sky; Jack DeJohnette and Special Edition. Shows at 10 & 12:30.

No credit cards.

TOP OF THE GATE—Bleecker & Thompson Sts., 982-9292. Singer Nacha Guevara, Tues.-Fri. at 8, Sat. at 7:30 & 10, Sun. at 7:30.

No credit cards.

TRAMPS—125 E. 15th St., 777-5077. Sun., Mon., Rhythm and blues singer-pianist Escorita. Wed.-Sat., blues singer Cedel Davis.

No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 5/16, Manny O'Quendo's Libra; Bobby Rodriguez y La Compania with soloist Arthur Blythe. 5/20, 21, 27, 28, Richie Havens and his group. 5/23, Luis Perico Ortiz; Hector Leguillou y Sensual '83 with jazz soloist Ted Curson.

No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 5/17-22, pianist Monty Alexander with Ray Brown on bass and Herb Ellis on guitar.

AE, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 5/16, 17, Chris Flory Band. 5/18-21, Franc Williams Swing Four. 5/22, Lee Konitz and Dick Katz. 5/23, 24, Shelbo's Jump Band.

MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 5/16-21, pianist Don Friedman with Ron McLure on bass. Sun. at 8:30, guitarist Joe Beck with Michael Moore on bass.

AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 5/16, Blackwater. 5/17, The Toasters. 5/18, Fat City. 5/19, NYC Swing. 5/20, 21, High Times. 5/22, Kate Toomey and the Seventh Avenue All Stars. 5/23, Dixie Doughboys. 5/24, Juke Joint. 5/25, Replay.

No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. 5/16, Tanya Tucker. 5/17, Carl Perkins. 5/18, Pure Prairie League. 5/20, 21, Blackwater; Peach Fish Pie. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m.

AE, CB, DC, MC

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out.

AE, DC, MC, V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 5/18-22, comedienne Elayne Boosler. Shows Wed., Thurs., Sun. at 9, Fri.-Sat. at 9 & 11:30.

AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and J.J. Wall.

AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight.

AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 5/16-21, comedians Frankie Pace, Gary DeAena, and Richie Gold, Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase with m/c Hiram Kaston.

AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:30. From 5/16, singer Marc Eliot.

AE, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality.

No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun.

No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel), 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis and Dana Lorge. Wed.-Sat. comedians Mel Martin and Dana Lorge. Closed Sun.

AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., comedians Terry Day & Guy Dans with magician Imam. Thurs., pianist-singer Lloyd Henderson. Fri., magician Slydini. Sat., magician Peter Maloney. Opens at 8:30; fun starts at 9. Closed Sun. & Mon.

AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m.

AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m.

AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. 5/16-7/4, trumpeter Jonah Jones and his Quartet, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m.

AE, CB, DC, MC, V.

LE ONDE—160 E. 48th St., 752-0200. Split-level supper club. Pianist-composer Irving Fields, Mon.-Fri. from 7:30, Sat. from 8.

AE, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. 5/18-21, Widespread Depression Orchestra. Open Wed.-Sun. Valet parking.

No credit cards.

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AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30.

AE, V.

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CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. Hector de San Juan and his *Latino Royale Revue* featuring Donna Carroll, Ed Vachan and dancers. Shows Sun., Tues.-Fri. at 9:30 & 11:30, Sat. 8:30, 11:30 & 1:30. Dancing to the Chateau Madrid Orchestra. Closed Mon. **Flamenco Suite:** An authentic Flamenco featuring dancers singers, and guitarists, from 9:30.

AE, CB, DC, MC, V.

DIONYSOS II—208 W. 70th St., 496-6400. An exciting new revue starring singer Shlomo Haviv, belly dancer Karizma, and the Joe Cavalier dancers. Three shows nightly beginning at 8:30. The Dionysos II Orchestra for dancing between and after shows.

AE, CB, DC, MC, V.

FIRST CITY—76 E. 13th St., 475-5120. *Jacques Brel Is Alive and Well and Living in Paris.* Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. Tues.-Sat. at 11. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. 5/21 & 28 at 8:30, Rev. Al Carmines and David Summers, singing Coward, Porter, Berlin, Sondheim, and, of course, lots of Carmines. AE, MC, V.

O'NEALS' 43RD STREET—147 W. 43rd St., 382-1614. *Upstairs: The High-Heeled Women*, a comedy quartet Sun. at 3 & 7; Mon. at 8 & 10:30, thru May. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, singer Bill Schustik. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, "Forbidden Broadway," a musical comedy satire. Sun. & Mon. at 11. *Corkscrews* revue.

AE, CB, DC, MC, V.

PARK TEN—10 Park Ave., at 34th St., 889-1310. Elegant continental restaurant. Fri. & Sat. at midnight, singer-comedienne Celeste with pianist Christopher Marlowe. Mon.-Wed. from 8, pianist Nancy Winston. Thurs.-Sun., pianist Amy Duncan.

AE, CB, DC, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant (\$25 membership). Five floors of entertainment and dining, from disco in Hef's, to *A Musical Tour Through New York City* with Julie Miller and Jewel in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Gotta Dance*, a new musical revue directed and choreographed by Tony Tanner. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and his Orchestra with Buddy Smith, play for dancing (exc. Mon.).

AE, CB, DC, MC, V.

S.P.O.R.—133 Mulberry St., 925-3120. *Upstairs: That's Entertainment II*, a musical revue, Tues.-Thurs. at 10:30, Fri.-Sat. 9 & midnight. Dancing between and after shows. AE, CB, DC, MC, V.

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AE, CB, DC, MC.

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RADIO HIGHLIGHTS

Wed., May 18

2:06/WQXR-AM/FM—Nielsen: Sym #1 in g.
3:00/WNCN—Beethoven: Piano Trio #3 in c, Op. 1, #3 (Beaux Arts Trio).
WNYC—Orff: Carmina Burana.
5:00/WNCN—Donizetti: Dom Sébastien: Ballet music (Almeida).
5:06/WQXR-AM/FM—Berwald: Polonaise from Estrella de Soria.
6:00/WNCN—Giuliani: Qt for Mandolin, Violin, Viola, & Lute in A (Kunschak, Pichler, Baierle, Hladky).
7:00/WNCN—Franck: Symphonic Variations for Piano & Orch (Curzon/Boult).
WNYC—Gershwin: Rhapsody in Blue (Gershwin).
7:06/WQXR-AM/FM—Bach: Clavier Cto #4 in A.
8:06/WQXR-AM/FM—Brahms: Sym #2 in D, Op. 73.
9:00/WNCN—Hovhaness: Mysterious Mountain (Reiner).
10:00/WNCN—Svendson: Romance for Violin in G (Verhey/Zinman).
WNYC—Beethoven: Sym #1 in c, Op. 21 (Bernstein).
11:00/WNCN—Britten: Holy Sonnets of John Donne (Pears, Britten).

Thurs., May 19

2:06/WQXR-AM/FM—Prokofiev: Piano Cto #3 in c, Op. 26.
3:00/WNCN—Brahms: Piano Qt in f, Op. 34 (Serkin).
WNYC—Barber: Piano Sonata.
4:00/WNCN—R. Strauss: Don Juan, Op. 20 (Previn).
5:00/WKCR—Opera Topics: Francisco Viñas International Vocal Contest.
5:06/WQXR-AM/FM—MacDowell: Forest Spirits from Suite #1, Op. 42.
6:00/WNCN—Mozart: Qt in c (Lesueur, Czako, Grumiaux Trio).
7:00/WNCN—Goldmark: Sym in E-Flat, Op. 26 "Rustic Wedding" (Previn).
WNYC—Sibelius: Tapiola (Maazel).
7:06/WQXR-AM/FM—Couperin (arr. Bazelaire): Cto Pieces for Cello & Orch.
8:00/WNCN—Bach: Cantata "Non sa che sia dolore" (Ameling/Leppard).
8:06/WQXR-AM/FM—Poulenc: Organ Cto in g.
9:00/WNYC—Best of the Chamber Music Society of Lincoln Center

10:00/WNCN—Khachaturian: Violin Cto in d (Bernard/Khachaturian).
11:00/WNCN—Schumann: Frauenliebe und Leben, Op. 42 (Price, Garvey).

Fri., May 20

2:06/WQXR-AM/FM—Arnold: Sinfonietta #1.
3:00/WNCN—Corelli: Concerto Grosso in F, Op. 6, #6 (I Musici).
WNYC—The late works of Richard Strauss.
4:00/WNCN—Arensky: Piano Cto, Op. 2 (Littauer/Faerber).
5:00/WNCN—Debussy: Images pour Orchestre (Previn).
5:06/WQXR-AM/FM—Mozart: Andante & Allegretto in C.
6:00/WNCN—Fauré: Piano Qt in c, Op. 15 (Sanroma).
6:30/WNYC—Segovia: Paris, New York and Beyond.
7:00/WNCN—Viotti: Cto for 2 Flutes in A (Rampal, Wilson/Scimone).
7:06/WQXR-AM/FM—Schubert: Five Minuets with Six Trios.
8:00/WNCN—Bach: Cantata "Coffee" (Varady, Baldin, Fischer-Dieskau/Marriner).
WNYC—Carter: Sym of 3 Orchestras (Boulez).
8:06/WQXR-AM/FM—Haydn: Turkish March.
9:06/WQXR-AM/FM—Rodrigo: Guitar Cto.
10:00/WNYC—Barber: Knoxville "Summer of 1915" (Steber, Strickland).
11:00/WNCN—Chausson: Piano Qt in A, Op. 30.

Sat., May 21

10:06 a.m./WQXR-AM/FM—Boieldieu: Harp Cto in C.
11:00 a.m./WNYC—Bartók: Dance Suite (Ansermet).
12:00/WNCN—Rossini: Woodwind Qt #4 in B-Flat (Philadelphia Woodwind Qt).
WNYC—Gluck: Orfeo and Euridice.
12:06/WQXR-AM/FM—Bizet: Hunt in the Ostan Forest from Roma.
1:00/WNCN—Dvorák: Violin Cto in a, Op. 53 (Lozada/Conz).
2:00/WNYC—Fauré: Requiem, Op. 48 (Wilcocks).
2:06/WQXR-AM/FM—Verdi: Luisa Miller (Shade, Ciannella, Brendel, Washington, Kavrakos/Gomez-Martinez).
3:00/WNCN—Schumann: Sym #1 in B-Flat, Op. 38 "Spring" (Muti).

4:00/WNCN—Palestrina: Stabat Mater (Veselka).
5:00/WNCN—Mahler: Adagio from Sym #10 (Haitink).
6:00/WNCN—Grieg: Piano Cto in a, Op. 16 (Bachauer, Weldon).
6:30/WQXR-AM/FM—Dittersdorf: Sonata in G for Violin & Piano.
8:00/WNCN—Franck: Piano Qt in f (Biret).
WNYC—Tippett: Sym #4.
8:06/WQXR-AM/FM—Martinu: Qt #1 for Piano & Strings.
9:00/WNCN—Massenet: Thaïs (Sills, Gedda, Milnes/Maazel).
9:06/WQXR-AM/FM—Mozart: Piano Cto #21 (Rudy/Levi).
11:00/WNYC—New Sounds: A Survey of World Music (Gilbert, Maboul, Jarrett & DeJohnette, Vasconcelos, Sanders).

Sun., May 22

10:06 a.m./WQXR-AM/FM—Bartók: Presto from Suite #1, Op. 3.
11:00 a.m./WNYC—Villa-Lobos: Harmonica Cto (Sebastian, Schwieger).
12:00/WNCN—Mozart: Piano Sonata in D, #17 (Schiff).
WNYC—Stravinsky: Suite Italienne (Kang, Sanders).
1:00/WNCN—Mahler: Sym #4 in G (Solti).
2:06/WQXR-AM/FM—Italy in Music: Soprano Magda Olivero & Tenor Giacomo Lauri-Volpi.
3:00/WNCN—Corelli: Violin & Continuo Sonata in d, Op. 5, #12 "La Follia" (Grumiaux, Castagnone).
WNYC—New Sounds: Ransom Wilson plays Reich, Glass, & Becker.
4:00/WNCN—Prokofiev: Sym #7 in c-sharp, Op. 131 (Previn).
5:00/WNCN—Medtner: Piano Sonata #3 in g, Op. 22 (Gilels).
6:00/WNCN—Die Walküre: Arias (Miller, Volker/Tietjen).
7:00/WNCN—Bach: Goldberg Variations (Martins).
7:06/WQXR-AM/FM—Martinu: Violin Cto #2.
8:00/WNYC—Mozart: Sym #41 in C "Jupiter" (Semkow).
8:06/WQXR-AM/FM—Mascagni: Cavalleria Rusticana.
10:00/WNCN—Tchaikovsky: Piano Trio in a, Op. 50 (Borodin Trio).
WNYC—Berlioz: Les Nuits d'Été, Op. 7 (Saint Paul Chamber Orch).

Mon., May 23

2:06/WQXR-AM/FM—Chopin: Introduction & Rondo in E-Flat, Op. 16.
3:00/WNYC—Gesensway: 4 Squares of Philadelphia.
4:00/WNCN—Saint-Saëns: Piano Cto #3 in E-Flat, Op. 29 (Ciccolini/Baudou).
5:06/WQXR-AM/FM—Schubert: Allegretto in c.
6:00/WNCN—Schoenberg: Chamber Sym #1 in E, Op. 9 (Sinopoli).
6:30/WNYC—Debussy: Danses sacrees et profanes for Harp & Orch (Jamet/Martinon).
7:06/WQXR-AM/FM—Hertel: Cto for Trumpet, Oboe, & Strings.
8:00/WNYC—Gil Evans: Original Jazz Compositions (Evans).
9:00/WNCN—Brahms: Piano Sonata #3 in f, Op. 5 (Kalichstein).
9:06/WQXR-AM/FM—Berlioz: Damnation of Faust (von Stade, Gedda, Haugland, Halvarson/Ozawa).
10:00/WNYC—Schoenberg: Ode to Napoleon (Jacobson, Nickrenz, Claremont Qt).
11:00/WNCN—Beethoven: Piano Sonata #26 in E-Flat, Op. 81a "Les Adieux" (Brendel).

Tues., May 24

2:06/WQXR-AM/FM—Berlioz: Te Deum.
3:00/WNYC—Brooklyn Bridge Centennial Celebration.
4:00/WNCN—Hindemith: Viola Cto "Der Schwanendreher" (Primrose, Pritchard).
5:06/WQXR-AM/FM—Saint-Saëns: Adagio & Variations from Ascanio.
6:00/WNCN—Stamitz: Clarinet Cto #3 in B-Flat (Eichler, Stiedl/Bernet).
6:30/WNYC—Sessions: Ballet Suite from The Black Maskers (Hanson).
7:06/WQXR-AM/FM—Telemann: Viola Cto in G.
8:00/WNCN—Gabrieli: Symphonie Sacrae, Vol. 2 (Parrott).
WNYC—Elgar: Cello Cto (Horvath/Marriner).
8:06/WQXR-AM/FM—Dvorák: Sym #8 in G, Op. 88.
9:00/WNCN—Taneyev: Sym #4 in c, Op. 12 (Rozhdestvensky).
10:00/WNYC—Poulenc: Le Travail de Peintre (Dercourt/Poulenc).
11:00/WNYC—Beach: Theme & Variations for Flute & String Qt (Gold, Alard Qt)

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6:00
2 Daybreak
4 Today in New York
5 New Zoo Review
7 News
9 Joe Franklin
11 Twenty-Minute Workout
H Thu/Monkeys, Apes, and Man
S Wed/The Phenomenon of Benji
Tue/Corletto & Son

6:30
2 News
4 Early Today
5 Popeye
11 Adventures of Mr. Magoo
H Wed/Mon/A Tale of Four Wishes
Fri/H.C. Andersen's Magic Adventure
Tue/The Remarkable Rocket
S Wed/Movie: Across the Great Divide
Thu/Movie:
Heartbeeps
Fri,Tue/Faerie Tale Theatre
Mon/Irene Moves In

7:00
2 News
4 Today
5 Bugs & Porky
7 Good Morning America
9 Jimmy Swagart
11 Tom and Jerry
H Thu,Tue/Movie:
Alice in Wonderland
S Mon/Corletto & Son

7:30
5 Woody Woodpecker
7 Jim Bakker
11 Pink Panther
H Wed/The Remarkable Rocket
Mon/Movie: Victor/
Victoria
S Fri/Movie: The Patsy
Mon/Crosby, Stills, &
Nash
Tue/Movie: Under
the Rainbow

8:00
5 Spiderman
11 Superfriends
H Wed/Fraggle Rock
Fri/Movie: The
Night the Lights Went
Out in Georgia
S Thu/Movie: The Man
From Clover Grove

8:30
5 Flintstones
S Wed/Mon/Meet the
Mayors
Thu/Nine on N.J.
Fri/Newark and
Reality
Tue/N.J. Report
11 Tom & Jerry &
Friends
H Wed/25 Years of
Jerry Lee Lewis
Thu/Champions of
American Sport
Tue/Movie: Dead
Men Don't Wear Plaid
S Wed/Faerie Tale
Theatre

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
11 Straight Talk
H Great Space Coaster

9:30
2 Jokers Wild
5 Make Room For
Daddy
11 Mon-Thu/Flipper
Fri/Insight

H Wed/Video Jukebox
S Wed,Fri,Mon/
Aerobicise

10:00
2 \$25,000 Pyramid
4 Facts of Life
5 Welcome Back
Kotter
9 Romper Room
11 Civic Programming
H Wed/Movie: St.
Helens
Thu/Movie:
Mountain Family
Robinson
Fri/Movie:
Pandemonium
Mon/Champions of
American Sport
Tue/Movie: The
Pursuit of D. B. Cooper
S Wed/Movie: I Want
You
Thu/Movie: The
Reluctant Debutante
Fri/Movie: All Fall
Down
Mon/Movie: Key to
the City
Tue/Movie: Right
Cross
W Wed/Movie: Special
Section
Thu/Movie:
Wilderness Family
Fri/Movie: Liar's
Moon
Mon/Movie: Choices
Tue/Movie: Dead
Men Don't Wear Plaid

10:30
2 Child's Play
4 Sale of the Century
5 All in the Family
7 Card Sharks

11:00
2 Price Is Right
4 Wheel of Fortune
5 Hour Magazine
7 Love Boat
9 News
11 Candid Camera

11:30
4 Dream House
9 You Asked For It
11 Odd Couple
H Fri,Mon/Consumer
Reports Presents
S Tue/Fractured
Flickers

12 NOON
2 Tatletales
4 Battlestars
5 Tom Cottle
7 Family Feud
9 News

11 Rhoda
H Wed/Movie: Dead
Men Don't Wear Plaid
Thu/Mon/Movie:
Zulu Dawn
Fri/Movie: Going
Ape!
Tue/25 Years of
Jerry Lee Lewis
S Wed/Movie: Across
the Great Divide
Thu/Movie: Tarzan,
the Ape Man
Fri/Movie: The Eye
of the Needle
Mon/Movie: Missing
Tue/Movie: Fighting
Back
W Public Affairs

12:30
2 Young and the
Restless
4 Search for Tomorrow
5 Middy
7 Ryan's Hope
11 News
W Vegetable Soup

1:00
4 Days of Our Lives
7 All My Children
9 Wed/Movie: The
Misfits (1961). Marilyn
Monroe, Clark Gable.
Thu/Movie:
Underwater (1950). Jane
Russell, Richard Egan.
Fri/Movie: The
Prince and the Showgirl
(1957). Laurence
Olivier, Marilyn Monroe.
Mon/Movie: The
Chalk Garden (1964).
Deborah Kerr, Hayley
Mills.
Tue/Movie: Prisoner
of Zenda (1952). Stewart
Granger, Deborah Kerr.
H 700 Club
H Tue/Video Jukebox
W Wed/Movie: Z
Thu/Movie: The
Sword and the Sorcerer
Fri/Movie: Dead
Men Don't Wear Plaid
Mon/Movie: I Love
You, Rosa
Tue/Movie: The Eye
of the Needle

1:30
2 As the World Turns
H Wed/Movie: The
Pursuit of D. B. Cooper
Fri/Movie: Missing
Tue/Movie:
Pandemonium
1:50
5 News

1:30
2 As the World Turns
H Wed/Movie: The
Pursuit of D. B. Cooper
Fri/Movie: Missing
Tue/Movie:
Pandemonium
1:50
5 News

1:50
5 News

11 Baseball: Yankees
vs. Detroit
13 MacNeil/Lehrer
21 Answer Wise
31 Say Brother

8:00
2 E. T. and Friends
4 Real People
5 PM Magazine
7 Fall Guy
9 Movie: First You Cry
(1978). Mary Tyler
Moore, Anthony Perkins.

2:00
4 Another World
5 Gilligan's Island
7 One Life to Live
11 Mon-Thu/Magic
Garden
Fri/Big Blue Marble
H Thu/Philip Marlowe
Mon/Movie: Victor/
Victoria
S Wed,Fri,Mon/
Aerobicise
Thu/Crosby, Stills, &
Nash
Tue/Movie: The
Reluctant Debutante

2:30
2 Capitol
5 Popeye
11 Krofft Superstars
S Wed/Movie: Where
the Boys Are
Fri/Someone's in the
Kitchen With Jamie
Mon/Movie: The
Elephant Man

3:00
2 Guiding Light
4 Fantasy
5 Woody Woodpecker
7 General Hospital
9 Ironside
11 Tom and Jerry and
Friends
H Thu/Champions of
American Sport
Tue/Movie: Dead
Men Don't Wear Plaid
S Fri/Movie: The Patsy
W Thu/Movie: The
Night the Lights Went
Out in Georgia
Fri/Movie: The
Confessions of Tom
Harris
Mon/Movie: Tribute
Tue/Movie:
Wilderness Family

3:30
5 Bugs & Porky
11 Scooby Doo
H Wed/25 Years of
Jerry Lee Lewis
Fri/Daryl Hall &
John Oates
W Wed/Movie: Sea
Prince

4:00
2 Barnaby Jones
4 Mary Tyler Moore
5 Woody Woodpecker
7 Edge of Night
9 In Search Of
11 Pink Panther
13 Sesame Street (cc)
S Thu/Movie:
Heartbeeps
Tue/Movie: The
Patsy

13 The Different
Drummer: Blacks in the
Military
21 All Creatures Great
and Small
31 Burglar Proofing
H Movie: Silent Rage
N Movie: Agency
S Movie: Personal Best
8:30
5 Carol Burnett
31 A Conversation With
Fannie Lou Hammer

4:30
4 More Real People
5 What's Happening
7 People's Court
9 Wed/Movie: The
Reluctant Heroes (1971)
Ken Berry, Cameron
Mitchell.
Thu/Movie: Men of
the Fighting Lady
(1954). Van Johnson,
Walter Pidgeon.
Fri/Movie: The
Ballad of Andy Crocker
(1967). Lee Majors,
Agnes Moorehead.
Mon/Movie: Village
of Giants (1965). Tommy
Kirk, Ronny Howard.
Tue/Movie:
Laserblast (1978). Roddy
McDowall, Keenan
Wynn.
Happy Days Again
H Wed/Fraggle Rock
Thu/Monkeys, Apes,
and Man
Mon/A Tale of Four
Wishes
Tue/Movie: Alice in
Wonderland
S Wed/Corletto & Son
Mon/Short Picks
W Fri/Movie: I Love
You, Rosa

5:00
2 **4** **7** News
5 Charlie's Angels
11 Little House on the
Prairie
13 Mister Rodgers
H Wed/A Tale of Four
Wishes
Fri/The Remarkable
Rocket
S Wed/Faerie Tale
Theatre
Fri/Movie: Smokey
and the Bandit
Mon/Movie: All Fall
Down
W Wed/Movie: Choices
Thu/The Little
Detective
Tue/Richard Pryor

5:15
W Mon/Best of Floyd

5:30
13 Electric Company
H Thu/Movie:
Mountain Family
Robinson
Fri/Fraggle Rock
Mon/Champions of
American Sport
S Thu/Irene Moves In

5:30
13 Electric Company
H Thu/Movie:
Mountain Family
Robinson
Fri/Fraggle Rock
Mon/Champions of
American Sport
S Thu/Irene Moves In

5:15
W Mon/Best of Floyd

5:30
13 Electric Company
H Thu/Movie:
Mountain Family
Robinson
Fri/Fraggle Rock
Mon/Champions of
American Sport
S Thu/Irene Moves In

Evening, May 18-20 and 23-24

Wed., May 18
6:00
2 **4** **7** News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 Powerhouse
21 Latenight
31 Brooklyn College
Presents
H Movie: St. Helens

S Movie: Missing
6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News
6:45
31 News from City Hall
7:00
2 **4** **7** **11** News
5 M*A*S*H

7:00
2 **4** **7** **11** News
5 M*A*S*H

9 Soap
13 Nightly Business
Report
21 Over Easy
31 Righteous Apples
W Movie: State of
Siege
7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment
Tonight
9 Benny Hill

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment
Tonight
9 Benny Hill

11 Baseball: Yankees
vs. Detroit
13 MacNeil/Lehrer
21 Answer Wise
31 Say Brother
8:00
2 E. T. and Friends
4 Real People
5 PM Magazine
7 Fall Guy
9 Movie: First You Cry
(1978). Mary Tyler
Moore, Anthony Perkins.

13 The Different
Drummer: Blacks in the
Military
21 All Creatures Great
and Small
31 Burglar Proofing
H Movie: Silent Rage
N Movie: Agency
S Movie: Personal Best
8:30
5 Carol Burnett
31 A Conversation With
Fannie Lou Hammer

9:00
2 Country Comes Home
4 Facts of Life
5 Merv Griffin
7 Movie: Travis
McGee (1983). Sam
Elliott, Katharine Ross.
13 Dr. Denton Cooley
21 The Good Neighbors
31 Bernstein/Beethoven.
Simulcast with FM/94.
W Movie: Confession
9:30
4 Taxi

TELEVISION

21 Doctor in the House

10:00
4 Quincy
5 11 News
9 N.J. People
18 Bernstein/Beethoven
21 To the Manor Born
31 Steps
H Richard Pryor
N Movie: Bananas

10:30
9 Newark and Reality
11 News
21 Butterflies
5 Movie: Lady Chatterley's Lover

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Odd Couple
18 Masterpiece Theatre: Sons and Lovers
21 Inside Business
Today

11:15
W Movie: Love Trap

11:30
2 Basketball: NBA Playoff
4 Tonight
5 Mary Hartman, Mary Hartman
7 Nightline
9 Hawaii Five-O
11 Saturday Night
21 Latent
H Hooker

12 MIDNIGHT
5 Mission: Impossible
N Movie: Everything You Always Wanted to Know About Sex, But Were Afraid to Ask

12:30
4 David Letterman
7 News Profile
9 Lie Detector
11 Star Trek
H Movie: Dead Men Don't Wear Plaid
5 Movie: Missing

1:00
5 Hogan's Heroes
7 Movie: The Carey Treatment (1972). James Coburn, Jennifer O'Neill.
9 Psychic Phenomena
W Movie: Special Section

1:30
4 11 News
5 Chico and the Man

2:00
2 News
5 Movie: Cutting Loose (1980). Harold Green, Rhonda Spitz.
9 Joe Franklin
11 Movie: Fire Over England (1937). Laurence Olivier, Flora Robson.

2:05
H Movie: The Boogens

2:30
4 Mary Tyler Moore
5 Movie: Visiting Hours

3:00
4 Mary Tyler Moore
9 World Vision
W Movie: Confession

3:30
4 Bob Newhart

3:45
H Hooker

4:00
4 Here's Lucy
9 World Vision
11 Candid Camera

4:30
4 News
11 Abbott & Costello
5 Movie: I Want You

4:45
H 25 Years of Jerry Lee Lewis

5:00
11 Focus: New Jersey

5:15
W Music and Shorts

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

Thu., May 19

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
18 Powerhouse
21 Latent
31 N.Y.U. Broadcast Lab
5 Movie: The Kid From Brooklyn
W Best Horse

6:30
5 WKRP in Cincinnati
11 Barney Miller
18 N.J. Nightly News
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
18 Nightly Business Report
21 Over Easy
31 New Voice
W Movie: Mortal Combat

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
18 MacNeil/Lehrer
21 Computer Programme
31 Celebration
H Champions of American Sport

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 The "I Love TV" Test (cc)
9 Movie: Murder by Natural Causes (1979). Hal Holbrook, Katharine Ross.
11 Movie: Disaster on the Coastliner (1979). Lloyd Bridges, Raymond Burr. A crazed engineer arranges a train collision.
18 Inside Story
21 Long Island Week
31 Tony Brown's Journal
N Movie: Rules of the Game
5 Movie: Tarzan, the Ape Man

8:30
5 Carol Burnett
18 Sneak Previews
21 Steady as She Goes
31 Afro-American Perspective

9:00
4 Gimme a Break
5 Merv Griffin

7 Too Close For Comfort
18 Mystery! Father Brown
21 Sneak Previews
31 Humanities Through the Arts
H Movie: The Postman Always Rings Twice
W Movie: A Little Sex

9:30
4 Cheers
7 Amanda's
21 Great Chefs of New Orleans
31 Understanding Human Behavior

10:00
2 Simon & Simon
4 Hill Street Blues
5 11 News
7 20/20
9 Meet the Mayors
18 The Oppermans, Part I-II
21 Long Island Speak-Out
31 Japan: Living/Changing Tradition
N Movie: Grand Illusion
5 Gallagher

10:30
9 N.J. Report
11 News
31 It's Everybody's Business

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Odd Couple
21 Long Island Week
31 Focus on Society
H Philip Marlowe
5 Loving Friends and Perfect Couples
W Men at Work

11:30
2 Quincy
4 Tonight
5 Mary Hartman, Mary Hartman
7 Nightline
9 Racing From Yonkers
11 Saturday Night
21 Latent
31 American Story
5 A New Day in Eden

12 MIDNIGHT
5 Mission: Impossible
9 Music World
H Movie: Whose Life Is It Anyway?
N Movie: I Vitelloni
5 Crosby, Stills, & Nash
W Movie: The Night the Lights Went Out in Georgia

12:30
4 David Letterman
7 News Profile
9 Lie Detector
11 Star Trek

12:40
2 McCloud

1:00
5 Hogan's Heroes
7 Movie: They Ran for Their Lives (1969). John Payne, John Carradine.
9 World Vision Special

1:30
4 11 News
5 Chico and the Man

2:00
2 News
5 Movie: Malibu High (1979). Jill Lansing, Stuart Taylor.
9 Joe Franklin
11 Movie: The Magic Box (1954). Robert Donat, Maria Schell.
Biography of William

Friese-Greene, inventor of the movie camera.
H Movie: Stripes
5 Movie: Mother's Day
W Movie: The Sword and the Sorcerer

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
9 Movie: Seven Times Seven (1973). Terry-Thomas, Lionel Stander.

3:30
4 Bob Newhart
5 Gallagher

3:50
H Movie: Mountain Family Robinson

4:00
4 Here's Lucy
11 Candid Camera
W Inside Baseball

4:30
4 News
11 Abbott and Costello
5 Movie: The Kid From Brooklyn

5:00
11 Biography
W The Little Detective

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News
H Philip Marlowe

Fri., May 20

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
18 Powerhouse
21 Latent
H Consumer Reports Presents

6:30
5 WKRP in Cincinnati
11 Barney Miller
18 N.J. Nightly News
31 City Comment
H Movie: Pandemonium
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
18 Nightly Business Report
21 Over Easy
31 A Conversation With Fannie Lou Hamer
W Faerie Tale Theatre
W Movie: Liar's Moon

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
18 MacNeil/Lehrer
21 Square Foot Gardening
31 Getting to Know Me

8:00
2 Dukes of Hazzard
4 Powers of Matthew Star
5 PM Magazine
7 New Odd Couple
9 Baseball: Mets vs. L.A. Dodgers
11 Movie: The Greek Tycoon (1978). Anthony

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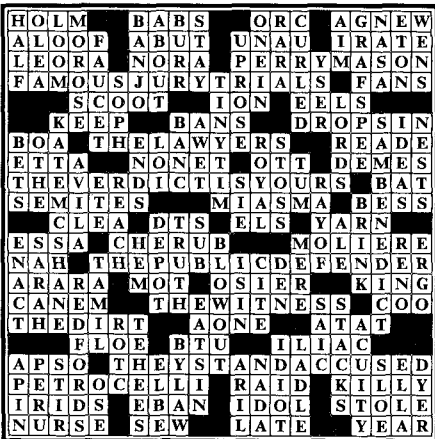
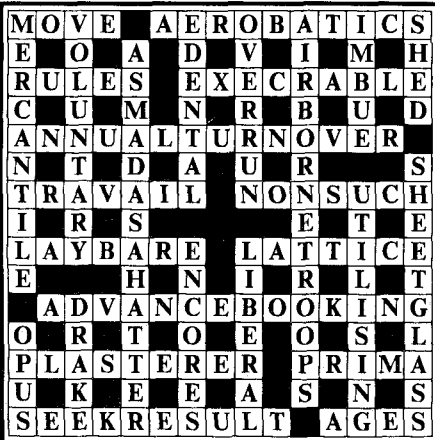
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TELEVISION

Quinn, Jacqueline Bisset. A Greek millionaire marries the widow of an assassinated American president.
13 Washington Week in Review
21 The Nature of Things
31 A Different Drummer: Blacks in the Military
H 5 Movie: Paradise
N Movie: 1900

8:30
5 Healthbeat
7 At Ease
13 Wall Street Week

9:00
2 Dallas
4 Knight Rider
5 Merv Griffin
7 Movie: The Legend of the Lone Ranger (1981). Clinton Spilbury, Jason Robards.
13 Great Railway Journeys
21 Movie: The Stranger
31 Sound Festival: Tito Puente
W Movie: The Confessions of Tom Harris

10:00
2 Falcon Crest
4 Kids From Fame
5 11 News
13 Innovation
31 Masterpiece Theatre: Sons and Lovers
H Daryl Hall & John Oates
5 Movie: Private Lessons

10:30
9 N.J. Report
11 News
13 Freedom to Speak
W Best of Floyd

10:40
9 Kiner's Korner

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Odd Couple
13 Movie: Make Way for Tomorrow (1937). Victor Moore, Beulah Bondi. An old couple faces financial hardship and rejection.
21 Long Island Week
W Leonard Report

11:30
2 Basketball: NBA Playoff
4 Tonight
5 Mary Hartman, Mary Hartman
7 Nightline
9 Hawaii Five-O
11 Saturday Night
21 Latentnight
H Not Necessarily the News
W Movie: Easy

12 MIDNIGHT
5 Mission: Impossible
H Movie: Missing
5 Movie: Smokey and the Bandit

12:05
N Movie: Manhattan

12:30
4 SCTV
7 News Profile
9 Lie Detector
11 Star Trek

1:00
5 Soul Train
7 Movie: P.S. I Love You (1971). Gary Burghoff, Peter Kastner.
9 International Christian Aid

W Movie: The Opening of Misty Beethoven

1:30
2 Movie: The Deadliest Season (1977). Michael Moriarty, Kevin Conway.
11 News

2:00
4 News
5 America's Top Ten
9 Joe Franklin
11 Best of the Midnight Special
5 Movie: Paradise

2:05
H Movie: Visiting Hours

2:30
5 Movie: Starhops (1978). Dorothy Buhrman, Sterling Frazier. Three women take over a drive-in restaurant.

3:00
4 Mary Tyler Moore
9 Movie: Brewster McCloud (1971). Bud Cort, Sally Kellerman. About a young man who thinks he can fly.
11 One Step Beyond

3:29
2 Movie: The Legend of Valentino (1975). Franco Nero, Suzanne Pleshette.

3:30
4 Mary Tyler Moore
11 Twilight Zone
W Movie: Taps

3:45
5 Movie: The Eye of the Needle

3:50
H Movie: Paradise

4:00
4 Bob Newhart
11 Candid Camera

4:30
4 Here's Lucy
11 Abbott and Costello

5:00
4 News
11 Biography

5:25
H Consumer Reports Presents

5:30
2 Public Hearing
11 Gigglesnort Hotel

5:35
9 Movie: Zombies on Broadway (1945). Alan Carney, Bela Lugosi.

5:45
5 Someone's in the Kitchen With Jamie

5:55
H Not Necessarily the News

Mon., May 23

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 Powerhouse
21 Latentnight
31 All About TV

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Up and Coming
H Consumer Reports Presents
5 Crosby, Stills, & Nash
W Movie: Missing

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Answer Wise
31 Opening Night
H Fraggie Rock

8:00
2 Square Pegs
4 Special: Happy Birthday, Bob
5 PM Magazine
7 Movie: Jacqueline Bouvier Kennedy (1981). Jaclyn Smith, James Franciscus.
9 Movie: Meatballs (1979). Bill Murray, Harvey Atkin. Summer camp comedy.
11 Movie: Coming Home (1978). Jane Fonda, Jon Voight.
13 Frontline
21 Jacques Cousteau: The Sleeping Sharks of Yucatan
31 Ducote Dememphis
H Movie: Partners
N Movie: State of Siege

8:30
2 Private Benjamin
5 Carol Burnett

9:00
2 M*A*S*H
5 Merv Griffin
13 Great Performances: The Mysterious Stranger
21 The Three Letter Word: Tax
31 Cityscope
5 Movie: Missing

9:15
W Movie: Choices

9:30
2 One Day at a Time
31 Computer Programming
H Not Necessarily the News

10:00
2 Cagney and Lacey
5 News
21 The Different Drummer: Blacks in the Military
31 Mystery! Father Brown
H Movie: Personal Best
N Movie: The Sleeping Car Murder

10:30
11 News
13 The Three Letter Word

11:00
2 4 7 11 News
5 M*A*S*H
9 Benny Hill
21 Tony Brown's Journal
5 Loving Friends and Perfect Couples
W Movie: Teenage Teasers

11:30
2 Movie: Trapper John, M.D.
4 Best of Carson
5 Barella
7 Nightline
9 Hawaii Five-O
11 Odd Couple
13 Under Sail
21 Latentnight
5 A New Day in Eden

12 MIDNIGHT
11 Saturday Night
N Bananas
5 Movie: Paradise

12:10
H Richard Pryor

12:30
4 David Letterman
5 Mary Hartman, Mary Hartman
7 News One on One
9 Lie Detector
W Movie: Tribute

12:40
2 Columbo

1:00
5 America's Top 10
7 Movie: Scarecrow (1973). Al Pacino, Gene Hackman.
9 International Christian Aid
11 Twilight Zone

1:30
4 11 News
5 Chico and the Man

1:35
H Movie: Atlantic City

1:45
5 Movie: Emily

2:00
2 News
5 Best of Midday
9 Joe Franklin
11 Movie: Ten Little Indians (1975). Elke Sommer, Oliver Reed. Agatha Christie tale of 10 people trapped in an Iranian mountain village.

2:30
4 Mary Tyler Moore

2:45
W Movie: Don's Party

3:00
4 Mary Tyler Moore
9 Movie: Sunflower (1970). Marcello Mastroianni, Sophia Loren. A woman searches for her husband who was reported missing in WW2.

3:15
5 Movie: The Elephant Man

3:20
5 Off the Set
H Movie: Victor/Victoria

3:30
4 Bob Newhart

3:50
5 Black News

4:00
4 Here's Lucy
11 Candid Camera

4:15
W Best of Burlesque

4:30
4 News
11 Abbott and Costello

5:00
11 Biography

5:15
5 Irene Moves In

5:20
W Shorts and Music

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

5:40
H Not Necessarily the News

Tue., May 24

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 Powerhouse
21 Latenight
31 Women: NY Edition
H Movie: The Pursuit of D. B. Cooper
S Movie: Under the Rainbow

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News

6:45
31 News From City Hall

7:00
2 4 7 News
5 M*A*S*H

9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
41 Que Pasa U.S.A.
W Movie: The Day After Halloween

7:30
2 Special: Brooklyn Bridge
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Here's to Your Health
31 Tony Brown's Journal

8:00
2 Special: Movie Blockbusters—The 15 Greatest Hits of All Time
4 The A Team
5 PM Magazine
7 Happy Days (cc)
9 Movie: Good Guys Wear Black (1979). Chuck Norris, Anne Archer. The story of the mysterious disappearance of a post-war P.O.W. rescue mission.
11 Special: The Brooklyn Bridge: 100 Years
13 Nova

21 Frontline
31 With Ossie and Ruby
H Movie: The Boogens
N Movie: I Vitelloni
S Gallagher

8:30
5 Carol Burnett
7 Joanie Loves Chachi
31 Detroit Black Journal

9:00
2 Movie: The Cradle Will Fall (1983). Lauren Hutton, Ben Murphy.
4 Movie: The Enforcer (1976). Clint Eastwood, Harry Callahan.
5 Merv Griffin
7 Three's Company (cc)
13 American Playhouse: Sequin
21 Masterpiece Theatre: Sons and Lovers
31 Humanities Through the Arts
S Movie: Fighting Back
W Movie: The Eye of the Needle

9:30
7 9 to 5
11 Understanding Human Behavior

10:00
5 11 News
7 Hart to Hart (cc)
9 Nine on N.J.
21 Bernstein/Beethoven

31 Japan: Living/Changing Tradition
H Hooker
N Movie: The Arena

10:30
9 N.J. People
11 News
13 My New York: Walt Whitman and Friends
31 It's Everybody's Business

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Odd Couple
13 Movie: Salty O'Rourke (1945). Alan Ladd, Gail Russell.
21 Inside Washington
31 Focus on Society
H Movie: Whose Life Is It Anyway?
S Loving Friends and Perfect Couples
W Movie: Easy

11:30
2 Quincy
4 Tonight
5 Baretta
7 Nightline
9 Hawaii Five-O
11 Saturday Night
21 Latenight
31 American Story
S A New Day in Eden

12 MIDNIGHT
H Movie: Penitentiary
S Movie: Visiting Hours

12:30
4 David Letterman
5 Mary Hartman, Mary Hartman
7 News Profile
9 Lie Detector
11 Star Trek
W Richard Pryor

12:40
2 McMillan and Wife

1:00
5 Hogan's Heroes
7 Movie: Say One for Me (1959). Bing Crosby, Debbie Reynolds.
9 World Vision

1:05
H Movie: Visiting Hours

1:30
4 11 News
5 Chico and the Man

1:45
S Movie: Lady Chatterley's Lover

2:00
2 News
5 Movie: Dogpound Shuffle (1975). Ron Moody, David Soul.
9 Joe Franklin
11 Movie: Yesterday, Today and Tomorrow (1964). Sophia Loren, Marcello Mastroianni.
W Movie: Dead Men Don't Wear Plaid

2:30
4 Mary Tyler Moore

2:50
H Movie: The Pursuit of D. B. Cooper

3:00
4 Mary Tyler Moore
9 Movie: The Man Who Never Was (1956). Clifton Webb, Gloria Grahame.

3:30
4 Bob Newhart

3:45
S Movie: The Patsy
W Movie: Taps

4:00
4 Here's Lucy
11 Candid Camera

4:30
4 News
11 Abbott and Costello
H Movie: Whose Life Is It Anyway?

5:00
7 Listen & Learn
11 Biography

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

5:45
S Faerie Tale Theatre

Weekend, May 21-22

Sat., May 21

6:00
2 Patchwork Family
4 Sonrisas
5 Pattern For Living
11 News

6:30
4 Infinity Factory
5 Insight
7 News
11 Carrascollendas
H Movie: The Cannonball Run
S The Phenomenon of Benji

7:00
2 Captain Kangaroo
4 One of a Kind
5 World Tomorrow
7 Wildlife Adventure
9 News
11 Dr. Snuggles
S Don't Vote for My Mom

7:30
4 Comic Book Kids
5 Bullwinkle
7 Davey and Goliath
9 Newark and Reality
11 Pink Panther

8:00
2 Popeye & Olive
4 Flintstone Funnies
5 Laughtoons
7 Superfriends
9 Christopher Closeup
11 Cartoons
13 Sesame Street (cc)
31 Carrascollendas
S Movie: They Shall Have Music

8:30
2 Pandamonium
4 Shirt Tales
5 My Three Sons
7 Pac Man/Little Rascals/Richie Rich
9 N.J. People
11 Sport Billy
31 Studio See

H Champions of American Sport

9:00
2 Meatballs & Spaghetti
4 Smurfs
5 Waltons
9 Nine on N.J.
11 Wall Street Journal Report
13 Mister Rodgers
31 La Esquina

9:30
2 Bugs Bunny/Road Runner
7 Pac-Man
9 Davey and Goliath
11 Herald of Truth
13 Electric Company
31 Mundo Real

10:00
5 Saturday Morning
7 Scooby Doo/Puppy Hour (cc)
9 Dr. Who
11 Gospel Hour
13 Cosmos
41 Sonrisas
H Movie: Victor/Victoria
S Movie: That Midnight Kiss
W Movie: Border Phantom

10:30
2 Dukes
4 Gary Coleman
31 Que Pasa U.S.A.?

11:00
2 Bugs Bunny/Road Runner
4 Incredible Hulk and Amazing Spiderman
7 Mork and Mindy Hour
9 All Star Wrestling
11 Hee Haw
13 Why in the World
31 Humanities Through the Arts

11:30
2 Bugs Bunny/Road Runner

13 Dimensions

11:45
W Movie: Forever Female

12 NOON
2 Gilligan's Planet
4 Thundarr
5 Big Valley
7 Weekend Specials (cc)
9 Hardy Boys/Nancy Drew Mysteries
11 Twilight Zone
13 Presente
21 Gourmet Cooking
31 Understanding Human Behavior
S Movie: Victor/Victoria

12:30
2 New Fat Albert Show
4 Flash Gordon
7 American Bandstand
11 One Step Beyond
13 Sports America
21 Great Chefs of New Orleans
H Video Jukebox

1:00
2 Blackstar
4 World of Racing
5 Bionic Woman
9 Movie: The Silent Partner (1979). Elliot Gould, Susannah York.
11 At the Movies
21 Victory Garden
31 Japan: Living/Changing Tradition
H Movie: Modern Problems

1:30
2 Children's Film Festival
4 Baseball Bunch
7 Like It Is
11 Happy Days Again
13 Last Chance Garage
21 Square Foot Gardening
W Movie: Tommy

2:00
2 Kidsworld

4 Baseball Pre-Game Show
5 6 Million Dollar Man
11 Laverne & Shirley & Company
13 This Old House
21 Woodwright's Shop
31 It's Everybody's Business

2:15
4 Baseball: Chicago White Sox vs. Kansas City Royals

2:30
2 Public Hearing
7 Professional Bowlers Spring Tour
11 Sanford and Son
13 American Playhouse: The Fifth of July
21 Gourmet Cooking
31 25 Years of Jerry Lee Lewis
S Movie: Dead Men Don't Wear Plaid

3:00
2 Lorne Greene's New Wilderness
5 Movie: Flame Over India (1960). Lauren Bacall, Kenneth Moore.
9 Movie: Psycho (1960). Anthony Perkins, Janet Leigh.
11 Movie: Vigilante Force (1976). Victoria Principal, Kris Kristofferson.
21 Great Chefs of New Orleans
31 Focus on Society

3:30
2 NCAA Special
21 Victory Garden
H Movie: The Cannonball Run
W Movie: Victor/Victoria

4:00
7 Wide World of Sports
13 No Place Like Home
21 Square Foot Gardening

31 The American Story
5 Movie: The Affairs of Dobie Gillis

4:30
2 Golf: Atlanta Classic
21 Woodwright's Shop

5:00
4 Pop Goes the Country
5 Mission: Impossible
7 Preakness Stakes
9 Outer Limits
11 Chips Patrol
13 America's Black Forum
21 Sesame Street (cc)
31 Last Chance Garage

5:30
4 Al McGuire on Sports
13 Open Mind
31 Lawmakers
H Video Jukebox

6:00
2 Channel 2 the People
4 News
5 Starsky and Hutch
7 Wide World of Sports
9 Racing From Belmont
11 Star Trek
13 Lawmakers
21 Supersoccer
31 Searching
H Movie: Dead Men Don't Wear Plaid
S Don't Vote for My Mom
W Perfectly Frank

6:30
2 4 News
9 In Search Of
13 Mainstream
31 European Television

7:00
2 7 News
4 Prime of Your Life
5 Welcome Back Kotter
7 Special: Rich, Thin, and Beautiful

9 Greatest Sports Legends
11 Dance Fever
13 Inside Albany
21 Wall Street Week
31 New Voice
S The Phenomenon of Benji

7:30
2 2 on the Town
4 Special: So Brooklyn Has Her Bridge
5 All in the Family
9 Baseball: Mets vs. L.A. Dodgers
11 Solid Gold
21 Agronsky & Company
31 Opening Night
H Champions of American Sport
S Movie: Dead Men Don't Wear Plaid
W Best Horse

8:00
2 Special: Disney's Greatest Villains
4 Different Strokes
5 Movie: Knute Rockne—All American (1940). Ronald Reagan, Gale Page. Biography of the famous Notre Dame football coach.
7 T.J. Hooker
13 Ascent of Man
21 Cosmos
31 A Different Drummer: Blacks in the Military
N Movie: The Garden
W Movie: Seduction

8:30
11 Movie: Cahill: United States Marshal (1973). John Wayne, George Kennedy. An investigator discovers his sons' involvement in a bank robbery.

9:00
2 Movie: Back Roads (1981). Sally Field, Tommy Lee Jones.
4 Mama's Family

TELEVISION

7 Love Boat (cc)
13 Masterpiece Theatre
1 Claudius
2 Dr. Denton Cooley
3 N.Y.U. Broadcast Lab
11 Richard Pryor
5 Movie: Victor/
 Victoria

9:30
4 Teacher's Only
3 Women: N.Y. Edition

10:00
4 Monitor
5 News
13 Movie: Freud (1962)
 Montgomery Clift,
 Susannah York
2 Tympant
3 Most Endangered
 Species
1 Movie: 8 1/2
W Movie: Night School

10:10
9 Kiner's Korner

10:30
5 Black News
2 Snap of Tap and
 Razmatazz of Jazz
11 Hooker

11:00
2 **4** **7** News
5 Movie: For a Few
 Dollars More (1967)
 Clint Eastwood, Gian
 Maria Volonte, Tale of a
 Southwestern bounty
 hunt.
9 Jackie Gleason
11 Odd Couple
2 Austin City Limits

11:20
W Movie: The Arena

11:30
4 Saturday Night Live
9 Harness Racing From
 Yonkers
11 Laugh Trax
13 Movie: Modern
 Problems
5 Best of Bizarre
W Movie: Love Trap

11:45
2 Sportspeople
7 Movie: Deliverance
 (1972). Jon Voight, Burt
 Reynolds.

12 MIDNIGHT
2 Movie: Easy Targets
 (1974). Teresa Graves,
 Michael Pollard.
9 Championship
 Wrestling
5 Movie: The Bitch

12:20
13 Mystery! Father
 Brown

12:30
11 Best of the Midnight
 Special

1:00
4 Rock 'N' Roll Tonight
5 Movie: Stranger in
 Our House (1978)
 Linda Blair, Carol
 Lawrence.
W Movie: Centrespread

1:10
13 Movie: Victor/
 Victoria

1:30
11 News
5 Movie: Dead Men
 Don't Wear Plaid

1:35
5 Movie: Satan's
 Cheerleaders (1978).
 John Ireland, Yvonne
 DeCarlo. An evil high
 school janitor leads
 football team
 cheerleaders to a black
 altar.

1:50
7 Movie: Snowbeast
 (1977). Yvette Mimieux,
 Bo Svenson.

2:00
11 Solid Gold

2:09
2 Movie: The Midnight
 Man (1974). Burt
 Lancaster, Susan Clarke.

2:30
4 Evening at the
 Improv
W Movie: Victor/
 Victoria

3:00
5 Movie: The Steagle
 (1971). Richard
 Benjamin, Cloris
 Leachman. The Cuban
 missile crisis causes
 trouble for a college
 professor
11 Movie: Robinson
 Crusoe and the Tiger
 (1972). Hugo Stiglitz,
 Ahui.
5 Movie: Fighting
 Back

3:30
4 Bob Newhart
11 Movie: Personal Best

4:00
4 Mary Tyler Moore

4:21
2 Movie: Breakfast at
 Tiffany's (1961). Audrey
 Hepburn, George
 Peppard.

4:45
W Best of Burlesque

5:00
11 Biography
5 Movie: They Shall
 Have Music

5:30
9 To be announced
11 Christopher Closeup

5:45
11 Davey and Goliath

Sun., May 22

6:00
4 Sermonette
9 N.J. Report
11 News
13 Movie: Alice in
 Wonderland

6:30
2 Felix the Cat
4 Agriculture USA
7 **9** News
11 Aprenda Ingles

7:00
2 Captain Kangaroo
4 Journey to Adventure
7 Faith for Today
9 Newark and Reality
11 Robert H. Schuller
5 Making of Raiders of
 the Lost Ark

7:30
4 Here's Lucy
5 Time for Timothy
7 Insight
9 Jack van Impe
11 Movie: Mountain
 Family Robinson

8:00
2 For Our Times
4 Bob Newhart
5 Jimmy Swaggart
7 Christopher Closeup
9 Terry Cole-Whitaker
11 Frederick Price
13 Sesame Street (cc)
5 College

8:30
2 Way to Go
4 Mary Tyler Moore

7 Eyewitness News
 Conference
9 Day of Discovery

9:00
2 Sunday Morning
4 That Teen Show
5 Wonderama
7 Like It Is
9 Oral Roberts
11 Return to the Planet
 of the Apes
13 Mister Rodgers
5 Faerie Tale Theatre

9:30
4 Ebony/Jet Celebrity
 Showcase
5 Movie: Don't Give
 Up the Ship (1959)
 Jerry Lewis, Dina
 Merrill. Just-married
 Jerry is summoned to
 Washington to explain a
 WW2 incident.
9 Point of View
11 Josie and the
 Pussycats
13 Electric Company
11 Movie: Continental
 Divide

10:00
4 Positively Black
7 Tiempo
9 Mass
11 Tom and Jerry
13 Wild America
5 Movie: Star Wars
W Movie: Sea Prince

10:30
2 Public Hearing
4 Visiones
7 Entertainment This
 Week
9 That's the Spirit
11 Pink Panther
13 Mainstream

11:00
2 Newsmakers
4 First Estate
9 Make Peace With
 Nature
11 Three Stooges
13 Frontline

11:15
5 Movie: Tarzan and
 the Mermaids (1948).
 Johnny Weissmuller,
 Brenda Joyce. Our hero
 meets pearl thieves on
 the African coast.

11:30
2 Face the Nation
4 Today in New York
7 This Week With
 David Brinkley
9 Rex Humbard
11 Movie: Hold That
 Ghost (1941). Bud
 Abbott, Lou Costello.
 The boys inherit a
 haunted roadhouse.
13 Fraggie Rock
W Movie: Pennies From
 Heaven

12 NOON
2 Channel 2 the
 People
4 News 4orum
9 Robert H. Schuller
13 The Oppermans, Part
 I-II
21 Antiques and
 Americana
11 Movie: Missing
5 Movie: For Your
 Eyes Only

12:30
2 Lorne Greene's New
 Wilderness
4 Meet the Press
5 Movie: Air Force
 (1943). John Garfield,
 Faye Emerson. Early
 WW2 bomber forces
 head for the Pacific.
7 Directions
21 Magic of Decorative
 Painting

1:00
2 Golf: Atlanta Classic

4 Kids, Drugs, and
 Alcohol
7 This Is the USFL
9 Outdoor Life
11 Movie: Bonnie and
 Clyde (1967). Warren
 Beatty, Faye Dunaway
21 Washington Week in
 Review
1:30
7 USFL Football
9 Baseball: Mets vs.
 L.A. Dodgers
21 Wall Street Week
W Best of Floyd

2:00
4 Miller Bowling
 Doubles
13 Great Performances:
 Life on the Mississippi
21 Sports America
11 Daryl Hall & John
 Oates
W Movie: Don't Cry,
 It's Only Thunder

2:30
5 Movie: I Want You

3:00
4 Ringside
21 Six-Gun Heroes

3:15
5 Breaker, Breaker
 (1977). Chuck Norris.
 A trucker and his
 dealings with a
 corrupt, small-town
 judge.

3:30
2 Basketball: NBA
 Playoff
11 This Week in
 Baseball
13 Two in the Box

4:00
4 Sportsworld
11 Baseball: Yankees
 vs. Oakland A's
13 American Interests
21 Matinee at the Bijou
31 Washington Week in
 Review
11 Movie: Continental
 Divide
W Movie: Mortal
 Combat

4:10
9 Kiner's Korner

4:30
9 Music World
13 Tony Brown's Journal
31 Lawmakers

4:45
7 American Sportsman

5:00
5 Kojak
9 Those Amazing
 Animals
13 Innovation
31 Inside Washington
5 Paper Chase—The
 Second Year

5:30
13 Firing Line
21 Sneak Previews
31 Cityscape

5:45
11 Movie: Mountain
 Family Robinson

6:00
2 **4** News
5 Movie: The
 Mechanic (1972).
 Charles Bronson,
 Jan-Michael Vincent.
7 Indianapolis 500
 Time Trials
9 Road to L.A.
21 Answer Wise
31 All About TV
5 Faerie Tale Theatre
W Movie: The Sword
 and the Sorcerer

6:30
2 **4** **7** News

13 Civilization
21 Answer Wise
31 Searching

7:00
2 60 Minutes
4 Small World
7 Ripley's Believe It or
 Not!
9 The Saint
11 Chips Patrol
21 Inside Albany
31 Rebo
5 Making of Raiders of
 the Lost Ark

7:30
13 Creativity With Bill
 Moyers
21 Long Island Week
41 Getting to Know Me
11 Fraggie Rock

8:00
2 Archie Bunker's
 Place
4 CHiPs
5 Movie: The Death of
 Adolf Hitler (1983).
 Frank Finlay, Caroline
 Mortimer. Depicting the
 last days of Hitler's life
7 Home Movies
9 Straight Talk
11 At the Movies
13 Cosmos
21 Mystery! Father
 Brown
31 A Different
 Drummer: Blacks in the
 Military
11 Movie: The Terry
 Fox Story
13 Movie: Stardust
 Memories
5 Movie: Star Wars
W Allman Brothers

8:30
2 Newhart
11 Wall Street Journal
 Report

9:00
2 Jeffersons
4 Movie: Jacopo
 Timerman: Prisoner
 Without a Name, Cell
 Without a Number
 (1983). Roy Scheider,
 Liv Ullman.
7 Parade of Stars
9 It Is Written
11 Lawrence Welk
13 Masterpiece Theatre:
 Sons and Lovers
21 Movie: Iceland
 (1942). Sonja Henie,
 John Payne.
31 Soundstage Festival:
 Tito Puente
W Movie: Personal Best

9:30
2 Alice
9 World Tomorrow

10:00
2 Trapper John, M.D.
5 **11** News
9 Jimmy Swaggart
13 Good Neighbors
31 Crisis to Crisis
11 Daryl Hall & John
 Oates
11 Movie: Love and
 Death
5 Paper Chase—The
 Second Year

10:30
5 Sports Extra
11 From the Editor's
 Desk
13 Doctor in the House
21 Bluegrass Ramble II

11:00
2 **4** **7** News
5 Off the Set
9 Week in Review
11 Odd Couple
13 Independent Focus
5 Loving Friends &
 Perfect Couples

11:15
2 **7** News

W Movie: Soup for One

11:30
5 David Susskind
11 Honeymooners
13 Movie: Paradise
5 A New Day in Eden

11:45
2 Sports Update
4 Movie: Damien—
 Omen II (1978). William
 Holden, Lee Grant
7 Sports Special

12 MIDNIGHT
2 Movie: A Touch of
 Class (1973). George
 Segal, Glenda Jackson
7 Movie: The Last of
 Sheila (1973). Raquel
 Welch, James Coburn
9 Movie: Tycoon
 (1947). John Wayne,
 Laraine Day. An
 American railroad
 worker's life in Latin
 America.
11 Larry King
13 Movie: Everything
 You Always Wanted to
 Know About Sex, But
 Were Afraid to Ask
5 Movie: Personal Best

12:45
W Inside Baseball

1:10
13 Movie: Silent Rage

1:30
5 Moneyworks
11 News

1:45
4 Mary Tyler Moore

2:00
2 News
11 It's Your Business

2:15
4 Visiones
5 Movie: I Want You

2:20
7 Movie: The
 Strangers in 7A (1972)
 Andy Griffith, Ida
 Lupino.

2:30
11 Movie: Someone
 Behind the Door (1971).
 Charles Bronson, Jill
 Ireland. A doctor uses
 an amnesiac murderer to
 take revenge on his
 unfaithful wife.

2:45
4 First Estate

2:50
11 Movie: Stripes

3:00
9 Movie: Marry Me,
 Marry Me! (1968).
 Elizabeth Weinter,
 Claude Berri. A young
 Frenchman planning to
 marry becomes
 distracted by another
 woman.

3:15
4 News

4:00
5 Movie: For Your
 Eyes Only

4:30
11 Abbott & Costello

4:40
11 Movie: The Terry
 Fox Story

5:00
11 Biography

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

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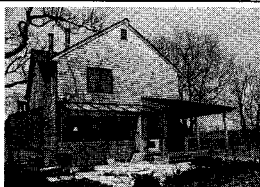
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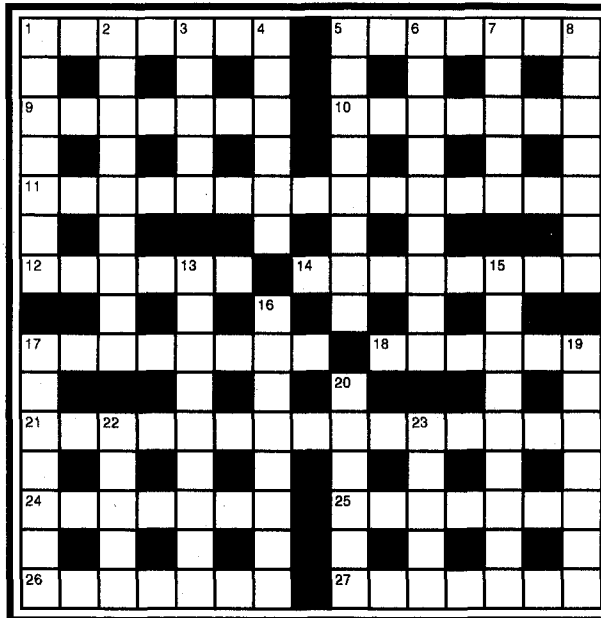
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'SUNDAY TIMES' OF LONDON CROSSWORD

Across

- 1 Runs a lot with one's own person a long way back. (7)
- 5 Leftists about to make disorderly scene in return for expressions of friendliness. (7)
- 9 What a wine may be when it comes back from an island peak. (7)
- 10 Conditionally released when the guard is without a part. (7)
- 11 Take a decisive step, since there is a snag in objects of worship. (5, 3, 7)
- 12 Wastes slips of paper. (6)
- 14 Caught dealers when shuffling and makes a call. (8)
- 17 For close links they are worn. (8)
- 18 Matched with holes. (6)
- 21 In general in exchange STD is run with caution. (5, 10)
- 24 Greek for a man without a woman. (7)
- 25 Part of flower returns everything with love to a fabulous bird. (7)
- 26 If the councils lost a point they would give their assent differently. (7)
- 27 Theatre attendant holds dishes. (7)



Down

- 1 Concerned with the sound of peace, puts his kit together again. (7)
- 2 Understanding making a return to base after being fed up. (9)
- 3 Liberal honours which show on the head. (5)
- 4 Boil a man under the rising river. (6)
- 5 Provided information on what was left in the grass. (8)
- 6 Patriot with a licentious heart. (9)
- 7 What is left over from more licentious times. (5)
- 8 Track partisanship? (7)
- 13 The tardy nose out what is becoming hidden. (9)
- 15 Bags refer to rise in regulations. (9)
- 16 Wanders about and would turn up blushing if lacking resources. (8)
- 17 Marks of a decoration in money. (7)
- 19 Wrongly praised for being a giant. (7)
- 20 Conferred honour when King George was beaten at tennis. (6)
- 22 What eagles have which is a pound in weight. (5)
- 23 Alternative directions for a language. (5)

MALAPROPISMS: 'CUE' CROSSWORD / By Maura B. Jacobson

Across

- 1 Layer of skin
- 6 Harlow
- 10 Coin of Sweden
- 15 Wood-shaping ax
- 19 Intestinal
- 20 Give the glad eye
- 21 Goes by jet: slang
- 22 Even Steven
- 23 Sacred maidens of old Rome
- 26 Medieval thrall
- 27 Frankenstein's aide
- 28 — so forth
- 29 Tax pro
- 30 Revolutionary
- 32 War financier
- 32 Torturer
- 34 "— order changeth"
- 37 "I Never Promised — Rose Garden"
- 38 Kin of the I.R.T.
- 39 First Christians
- 45 QE2's milieu
- 47 Fur, in heraldry
- 48 Smallest change
- 49 Square-dance unit
- 50 Buntline and Calmer
- 51 Brink
- 52 J.R.'s last name
- 54 "Pericles, Prince of —"
- 55 Freshwater ducks
- 57 Snatches
- 58 Sarandon, to friends
- 59 Mrs. McGee
- 60 Retaliate
- 62 Player at home plate
- 63 Soo abbr.
- 65 What the equator is
- 68 Hesitater's sounds
- 69 Approached angrily
- 71 Pears, at Maxim's
- 72 Tribal emblem
- 74 "— Like Alice"
- 75 Counterfeit
- 76 Razed N.Y. hotel
- 77 Uncommon
- 78 Yes man
- 79 Maine trees
- 81 Take — the lam
- 85 Alcott girl
- 86 Astronauts' retorts
- 87 City south of Moscow

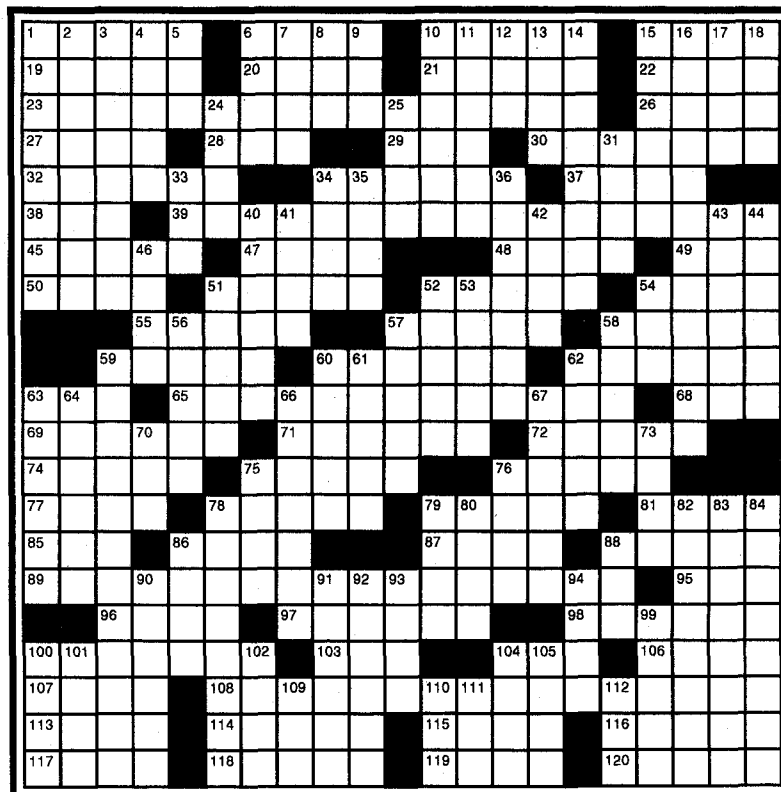
- 88 Fruit or wrist prefix
- 89 Why a man can't have two wives
- 95 Poetic nightfall
- 96 Trevi throw-ins
- 97 Glass vial
- 98 Ambulance horns
- 100 Dante's tongue
- 103 Credo
- 104 Escort's offering
- 106 Word with shoppe
- 107 Therefore: Fr.
- 108 Former Sing Sing punishment
- 113 Norse epic
- 114 Before dontia
- 115 Figure-skating feat

- 116 Tabooed items
- 117 Y.M.C.A., e.g.
- 118 Perch
- 119 Hull part
- 120 Grenoble's department

Down

- 1 Major General's command
- 2 Tasteful opulence
- 3 Installed new turf
- 4 Mother: prefix
- 5 Boxing great
- 6 Sign up
- 7 Victorian oath
- 8 The works
- 9 Neighbor of Calif.
- 10 World chess champ
- 11 Wine and dine
- 12 "The Hobbit" dwarf
- 13 Pierre's negatives
- 14 Appraising ore
- 15 Frequented bistros
- 16 Number formula
- 17 Greek philosopher
- 18 First address
- 24 Goliath's city
- 25 Where Reykjavik is cap.
- 31 Was bested
- 33 Train stop: abbr.
- 34 Branchlet
- 35 Start of an epitaph

- 36 Sound measure
- 40 Nesbit or Keyes
- 41 Gobs
- 42 Corrals
- 43 More spooky
- 44 Longhorns
- 46 In the matter of
- 51 Gentleman's gentleman
- 52 One of the Muppets
- 53 Employees' take
- 54 Famed mummy
- 56 Heifetz colleague
- 57 Jazzman Mulligan
- 58 — Domingo
- 59 What all mammals have
- 60 "Have — day"
- 61 Like marbled steak
- 62 Skier's footwear
- 63 Egyptian amulet
- 64 Japanese mat
- 66 Speech disorder
- 67 Reflexive pronoun
- 70 Ram's mate
- 73 Assamese silkworm
- 75 Slow-moving
- 76 Over again
- 78 "Carmen" figure
- 79 Straw vote
- 80 "Dies —"
- 82 Where the timber starts
- 83 U.S. Far East policy
- 84 Bosh
- 86 Longfellow's bell town
- 88 151, to 102-Down
- 90 Lube job castoff
- 91 Maggie and Kate
- 92 Result
- 93 Insensate
- 94 Org. at Parris Island
- 99 Newspaper sections, for short
- 100 Inventive thought
- 101 Foliage clumps
- 102 Claudius's successor
- 104 Out of the wind, at sea
- 105 Croissant
- 109 From — Z
- 110 Tibetan ox
- 111 River of Somerset
- 112 One: comb. form



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